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ABSTRACT

As one in a series of test item collections developed by the Assessment and Evaluation Unit of the Directorate of Studies, items of value from past tests are made available to teachers for the construction of unit tests, term examinations or as a basis for class discussion. Each collection is reviewed for content validity and reliability. The test items meet syllabus content and aims best suited to multiple choice questions, but teachers are meant to base the use of the test items on student ability and the particular program objectives. In three sections test items are concerned with the structure and properties of fibers, yarns and fabrics, textile design and construction, and the history and cultural significance of textile arts. Master keys and guidelines for constructing a test are provided. Many items are illustrated by diagrams and drawings. (CM)

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TEXTILES & DESIGN

LIBRARY OF TEST ITEMS

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TM 820 285

VOLUME ONE

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TEXTILES AND DESIGN

LIBRARY OF TEST ITEMS

VOLUME ONE

Published by the
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TEXTILES AND DESIGN LIBRARY OF TEST ITEMS

a) INTRODUCTION

This collection has been prepared with four main purposes in mind:

1. To make available to all Home Economics teachers those items from "past papers" (either examination or Reference Test) which are of value.
2. To make those items available in a form better suited to reproduction on school duplicating equipment.
3. To identify areas of good and bad coverage of the Syllabus so that the gaps may be filled.
4. To introduce some new items to assist in filling these gaps.

Many of the items in this collection have appeared in previous examination papers and/or Reference Tests, and many will be familiar to teachers. The items have been checked for obvious construction faults and typographical errors, retyped in a clear type-face and most of the diagrams have been redrawn.

Many familiar items will be found to be absent from this collection. This is usually because the results of previous use suggest that the item was inefficient, or because a group of practising Home Economics teachers felt that the items were unsatisfactory.

Some items have been included which are relevant only to certain areas of the State. Teachers who judge these, or indeed any other items, to be irrelevant to their schools, should simply refrain from using them.

While an attempt has been made to assemble items likely to be of value in most schools, all teachers should recognise that this collection is only a resource. As with all resource materials, it is for the teacher to decide whether the material is worth using in her school.

Under no circumstances should this publication be regarded as an official indication of what should be taught and assessed in schools.

A large number of teachers have been involved in the project over the past year. The questions constitute a cross-section of the ideas which currently pervade classroom practice.

To ensure quality in the collection, only those items which satisfied several quality control checks have been included. Foremost amongst these were

(i) Inspection by a panel of experienced, practising teachers;

(ii) a pretest with a representative selection of Year 9 and Year 10 students.

As well as sharing in the general editing and reviewing functions, the review panels checked each item for *content validity*. The pretest was used to establish the *efficiency* of the the items as measuring instruments. Three of the major statistical criteria used were:

(i) Item Facility: The facility index measures the proportion of the sample candidature who answered the question correctly. All items in this collection have a facility index between .30 and .90.

(ii) Item Discrimination: This index measures the degree to which success on the item is correlated with success on the total test of which the item is a part. A commonly used index of discrimination is the point-biserial correlation coefficient. Every item in this collection attained a point-biserial correlation coefficient of at least 0.20. This means that on the pretest, each item added significantly to the total store of information about the relative achievement of the candidature

(iii) Distractor Efficiency: Within each item, each distractor was chosen by at least 5% of the total candidature, except in the case of very easy items, where an even spread of respondents was sought.

For a test to be *reliable*, many features apart from these three must be considered. However, the proven quality of these items, as measured by these three criteria, makes it highly likely that any test chosen from this collection, and administered to *appropriate* classes, will be a more reliable instrument than teachers could normally produce without this assistance.

b) USING THE COLLECTION

Items in this collection may be reproduced for classroom use in any form desired by the teacher. To facilitate the preparation of printing masters, particular attention has been given to both the diagrams and the layout of the items.

To assist the teacher, the items have been classified according to the broad content areas of:

"A" Analysis of the structures and properties of fibres, yarns and fabrics.

"B" Designing and constructing with fibres, yarns and fabrics to meet the needs of today's students.

"C" Understanding and appreciating the history and cultural significance of textile arts and their relationship to social, scientific and technological changes.

The keys (or correct options) are provided at the end of each section.

The order, groupings or sub-groupings of questions are not designed to reflect any suggested order of treatment but rather to facilitate the publishing of the questions. The numbers allocated to the items are intended only to identify the items.

Certain questions should not be used in the same test, because one cues another. e.g. A006 and A007 or A101 with either A015 or A017.

It will become evident that questions have not been located in small compartments. This is in keeping with the graphical form on page 4 of the Syllabus document. This graphical form represents the manner of co-ordinating the content and experiences to meet the various requirements of the school curriculum. As such, it suggests that the approach is to plan a program across the content areas of the syllabus using a variety of experiences. Assessment procedures ought to reflect such an approach to teaching.

It should also be noted that it will be necessary to update or replace stimulus material related to fashions whenever it is appropriate. e.g. Changes in length of skirts OR changes in width of leg of slacks.

It is suggested that items might be used for the following purposes:

1. As a source of items for short unit tests.

2. As a source of items for term tests.

3. As a source of ideas for in-school item construction.

4. As a basis for classroom discussions (it should be noted that stimulus material was NOT designed for use with the overhead projector. The letter size used in typing items would not be legible at more than 4 metres from the screen in an average classroom).

Some areas of syllabus content and some syllabus aims are better suited to testing with multiple choice items than others. Consequently, this collection is unlikely to be balanced in its coverage. In addition, the inclusion of an item is not intended to imply that a particular piece of content or teaching strategy has a place in the curriculum. The final selection must lie with the teacher in the classroom who knows the interests and abilities of her students and the aims and objectives of the program.

The exclusive use of multiple choice items in this volume is aimed at providing a service for teachers in an area where many experience difficulty in test construction. This volume is not meant to encourage teachers to use multiple choice items alone. It is expected that teachers should give some thought to including a variety of test item forms (such as restricted free response, extended free response matching form) in a testing situation.

c) PRACTICAL ASPECTS OF TEST PREPARATION

Two copies, punched for ring binding, are being sent to each school, one for cutting up to produce printing masters and another to be left intact as a master file. If the cut-up items are used carefully and stored suitably, they should be able to be used many times for making printing masters. (See "Preparation of Printing Masters"). It is suggested that large envelopes be bound into the ring binder to store cut-up items.

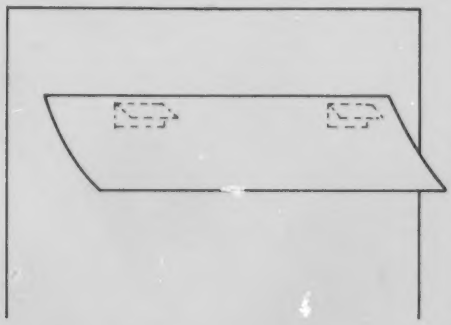
Preparation of Printing Masters

This method is recommended as it allows the prepared master to pass through a typewriter for the addition of page and question numbers etc., and prevents the electric scanner "reading" sticky tape patches and top edges of cut items.

1. Cut out items carefully. Always cut *very close to* and *below* the lines which separate questions.

2. Type your test heading on a blank page.

3. Fix question 1 in position, "stamp hinge" style:



4. Slide the top edge of Q.2 under the bottom edge of Q.1, and position Q.2 correctly.

5. Holding Q.2 in position, lift the bottom edge of Q.1 and tape Q.2 in position, so that when Q.1 is allowed to sit flat again, it completely covers the tape used to hold Q.2. Q.2 should be fastened by its top edge only.

6. Stick Q.3 in place as described for Q.2 in (4) and (5) above.

7. Number all questions.

ACKNOWLEDGEMENTS

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SYDNEY N.S.W. 2001

Due to the high cost involved in the use of paper in preparing tests, it may be desirable to use the tests on more than one occasion. To this end, a master set of answer sheets has been prepared. Copies of these can be made and answers recorded on them, thereby leaving the tests unmarked.

These master answer sheets, which are suitable for school reproduction, are on the following page.

NAME:			CLASS:	
Students are to circle the correct answer.				
1	A	B	C	D
2	A	B	C	D
3	A	B	C	D
4	A	B	C	D
5	A	B	C	D
6	A	B	C	D
7	A	B	C	D
8	A	B	C	D
9	A	B	C	D
10	A	B	C	D
11	A	B	C	D
12	A	B	C	D
13	A	B	C	D
14	A	B	C	D
15	A	B	C	D
16	A	B	C	D
17	A	B	C	D
18	A	B	C	D
19	A	B	C	D
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25	A	B	C	D
26	A	B	C	D
27	A	B	C	D
28	A	B	C	D
29	A	B	C	D
30	A	B	C	D
31	A	B	C	D
32	A	B	C	D
33	A	B	C	D
34	A	B	C	D
35	A	B	C	D
36	A	B	C	D
37	A	B	C	D
38	A	B	C	D
39	A	B	C	D
40	A	B	C	D

NAME:			CLASS:	
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1	A	B	C	D
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36	A	B	C	D
37	A	B	C	D
38	A	B	C	D
39	A	B	C	D
40	A	B	C	D

AREA 'A'

The test which positively identifies wool is the

A. burning test.
B. microscopic test.
C. solubility test.
D. staining test.

A001

You have been given a fibre sample to identify. The result of the burning test showed that the fibre burns rapidly, leaves a small soft grey ash, and smells of burnt paper. The fibre would be

A. acetate.
B. cotton.
C. nylon.
D. wool.

A002

When nylon is burnt the residue is seen as a

A. black crushable bead.
B. grey uncrushable bead.
C. crisp dark ash.
D. grey feathery ash.

A003

When linen is burnt the residue takes the form of a

A. black crushable bead.
B. black uncrushable bead.
C. crisp dark ash.
D. grey feathery ash.

A004

If silk was burnt it would give off an odour of

A. burning feathers.
B. burning paper.
C. celery.
D. vinegar.

A005

When using a burning test to distinguish wool from cotton, the <u>most distinguishing</u> difference between the two would be that

A. cotton burns leaving no apparent residue.
B. wool burns readily forming acidic fumes.
C. wool smoulders leaving a hair-like smell.
D. cotton smoulders leaving a black bead.

A006

When a piece of fabric was burned it left a hard uncrushable bead. This would indicate that the fabric was

A. cotton.
B. nylon.
C. silk.
D. wool.

A007

Two other fibres which respond in a similar way to wool when burnt are

A. acetate and orlon.
B. cotton and silk.
C. linen and rayon.
D. silk and mohair.

A008

When wool is burnt it gives off an odour of

A. burning feathers.
B. burning paper.
C. celery.
D. vinegar.

A009

When a piece of fabric was tested by burning, the fabric burned quickly with a yellow flame, smelt like burning paper and left a grey ash. This would indicate that the fabric was made from

A. acetate rayon.
B. cotton.
C. nylon.
D. wool.

A010

Modacrylics are difficult to ignite, but when a flame is applied, they

A. shrink away, melt, but snuff out.
B. flash and burn rapidly across the surface.
C. generally burn, and then drip.
D. shrink onto the skin and cause severe injuries.

A011

A fabric has been handled and tested and the following observations made. "The fabric is soft to touch, an acid solution does not harm the fabric and when held in a flame the fabric smoulders". The most correct conclusion which can be drawn from these observations is that the

A. fabric is made from wool fibre and must not be washed.
B. fabric is a blend of wool and polyester and is suitable for children's nightwear.
C. fibre composition is wool and the fabric is suitable for a draped skirt.
D. fibre composition is wool and the fabric is weakened by strong detergents.

A012

Microscopic and burning tests were used to identify a given fibre. The fibre was identified as cotton because it had

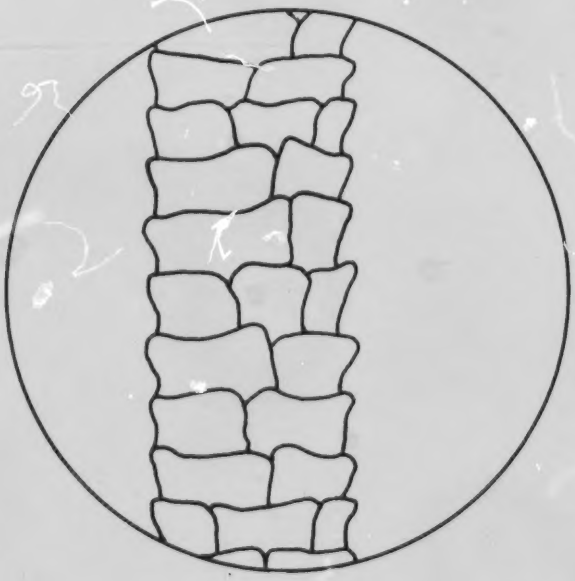
A. a circular cross section, burnt with difficulty, melted and left a hard, round, fawn bead.
B. a smooth featureless appearance, burnt with an odour of burning hair and had an easily crushable ash bead.
C. a surface structure of overlapping scales, smouldered rather than burnt, with an odour of burning hair.
D. the appearance of a flattened ribbon and burnt rapidly with an odour of burning paper.

A013

Nylon will dissolve in a solution of

A. ammonia.
B. caustic soda.
C. dilute sulfuric acid.
D. phenol.

A014



The above diagram is of a fibre magnified over 2000 times. The fibre is

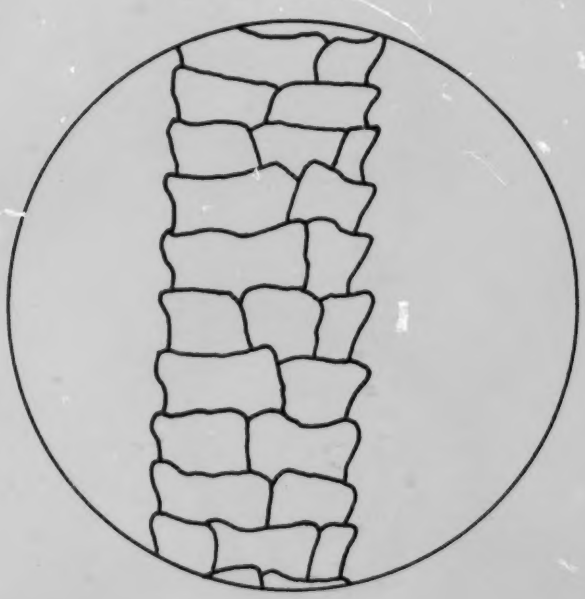
A. cotton.
B. linen.
C. rayon.
D. wool.

A015

The microscopic view of a fibre structure illustrated represents

A. acetate.
B. cotton.
C. linen.
D. wool.

A016



The microscopic appearance of the wool fibre above can be identified by the characteristic

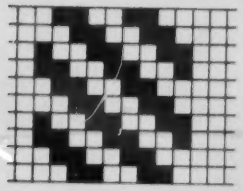
A. flatness.
B. fuzziness.
C. scales.
D. twists.

A017

Under a microscope, wool fibres show a scale surface which will

A. aid the weaving process.
B. aid the felting process.
C. give texture to wool fabrics.
D. make fabrics more durable.

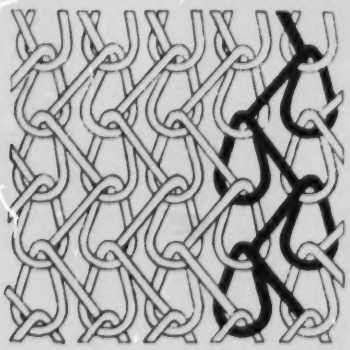
A018



The diagram on the right represents

A. basket weave.
B. twill weave.
C. warp-faced satin weave.
D. weft-faced satin weave.

A019



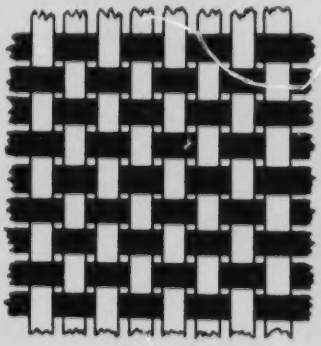
The diagram above is an example of

A. purl stitch knitting.
B. stocking stitch knitting.
C. warp knitting.
D. weft knitting.

A020

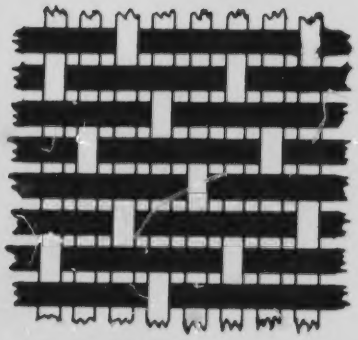
The diagram is an illustration of

A. basket weave.
B. plain weave.
C. satin weave.
D. twill weave.



A021

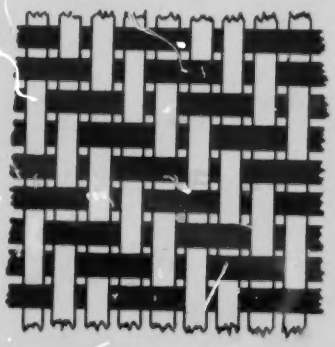
The diagram is an illustration of



A. basket weave.
B. plain weave.
C. satin weave.
D. twill weave.

A022

The diagram is an illustration of



A. basket weave.
B. plain weave.
C. satin weave.
D. twill weave.

A023

A fabric which has a soft and lofty handle with a napped surface and is suitable for children's nightwear is

A. flannelette.
B. poplin.
C. Viyella.
D. pyjama cloth.

A024

Mercerised cotton may be distinguished from unmercerised cotton by its improved lustre and

A. drape.
B. smoothness.
C. softness.
D. transparency.

A025

Which of these fabrics has no grain?

A. Denim.
B. Flannel.
C. Vilene.
D. Viyella.

A026

A velveteen fabric may best be described as a woven

A. cotton fabric with an uncut pile.
B. cotton fabric with a cut pile.
C. silk fabric with an uncut pile.
D. silk fabric with a cut pile.

A027

A clothing fibre classified as a good conductor of heat allows heat to be

A. circulated by the body.
B. produced by the body.
C. retained by the body.
D. passed away from the body.

A028

Jacquard weave is distinguished by

A. a raised surface on a plain or twill base.
B. diagonal lines across the surface of the cloth.
C. intricate patterns on the surface of the cloth.
D. the smoothness and lustre of the fabric produced.

A029

The main feature that distinguishes warp from weft knitting is that

A. specially treated yarns are needed during warp manufacture.
B. only lengthwise stripes can be produced in the warp technique.
C. tubular cloth can be produced by warp machines.
D. each warp needle carries at least one yarn.

A030

Two fibres which are thermoplastic are

A. orlon and terylene.
B. acetate and silk.
C. wool and orlon.
D. terylene and cotton.

A031

An example of a man-made elastomeric yarn is

A. Banlon.
B. Lastex.
C. nylon.
D. Spandex.

A032

A multifilament yarn is made from

A. staple cotton and nylon yarns.
B. silk and wool yarns.
C. drawing out monofilament yarns.
D. several monofilament yarns twisted together.

A033

The most suitable dye class for blue jeans would be

A. azoic.
B. direct.
C. sulfur.
D. vat.

A034

The fabric, Viyella, is a blend of cotton and

A. nylon.
B. Orlon.
C. rayon.
D. wool.

A035

What kind of fibre is asbestos?

A. Mineral.
B. Polyamide.
C. Polyester.
D. Protein.

A036

A fabric which would be classified as a polyester is

A. Acrilan.
B. Bri-nylon.
C. Cashmilon.
D. Dacron.

A037

A fabric which would be classified as a polyester is

A. Acrilan.
B. Bri-nylon.
C. Dacron.
D. Orlon.

A038

The knitting technique that uses plain, purl and rib stitches is called

A. mesh.
B. tricot.
C. warp.
D. weft.

A039

A slub yarn is one that

A. is very fine and smooth.
B. has loops at intervals.
C. has soft untwisted areas.
D. can only be made from polyester staple.

A040

In which of the following groups of fabrics is twill weave commonly used?

A. Brocade, denim, drill.
B. Denim, gabardine, poplin.
C. Gabardine, denim, serge.
D. Serge, lawn, towelling.

A041

Cellulose acetate fibre belongs to the ester family of chemicals, thus acetate is a

A. cellulose fibre.
B. natural polymer based fibre.
C. regenerated cellulose fibre.
D. synthetic polymer based fibre.

A042

Banlor is an example of

A. novelty yarn.
B. slub yarn.
C. spun yarn.
D. textured yarn.

A043

True felt is made from

A. cotton.
B. nylon.
C. rayon.
D. wool.

A044

Which of the following is a polyacrylic fibre?

A. Asbestos.
B. Calcium alginate.
C. Nylon.
D. Orlon.

A045

To which of the following fibre categories does cotton belong?

A. Cellulose.
B. Man-made.
C. Protein.
D. Synthetic.

A046

The following fibres, kapok, hemp, jute, ramie and sisal have one thing in common. They are all

A. cellulose fibres.
B. man-made fibres.
C. mineral fibres.
D. protein fibres.

A047

The first truly synthetic fibre was

A. an olefin.
B. a polyamide.
C. a polyester.
D. a polyethylene.

A048

Nylon is a

A. cellulose fibre.
B. mineral fibre.
C. regenerated fibre.
D. synthetic fibre.

A049

Silk is a

A. filament fibre.
B. man-made fibre.
C. natural vegetable fibre.
D. staple fibre.

A050

Mohair refers to the fibres from the

A. alpaca.
B. angora goat.
C. cashmere goat.
D. llama.

A051

Bast, fruit, leaf and seed fibres are classified as

A. cellulose fibres.
B. inorganic fibres.
C. man-made fibres.
D. protein fibres.

A052

Bleeding of dye is the loss of colour from cloth by

A. immersion in a liquid.
B. fading in sunlight.
C. rubbing or abrasion.
D. bleaching with chemicals.

A053

The main <u>disadvantage</u> of piece dyeing is that it

A. is expensive.
B. will fade unevenly.
C. seldom gives complete penetration.
D. can only be carried out on cotton fabrics.

A054

The colour fastness properties of printed fabric depend upon the

A. number of coloured pigments used.
B. properties of the dyes employed.
C. method of printing used.
D. solubility of the printing pastes.

A055

The most durable kind of kitchen carpet would be

A. 100% nylon.
B. 80% Evlan, 20% nylon.
C. 80% wool, 20% nylon.
D. 40% wool, 40% Evlan, 20% nylon.

A056

Carpet most suitable for a stairway would be

A. carpet squares.
B. cut pile foam backing.
C. shag pile.
D. tightly woven pile.

A057

Nylon is blended with wool for carpets, as it gives the advantages of greater

A. absorbency and dye affinity.
B. elasticity and comfort.
C. strength and abrasion resistance.
D. strength and flammability.

A058

The most important reason for latex laminating the back of curtain materials is to

A. enhance their appearance.
B. prevent them from shrinking.
C. improve their drapability.
D. protect them from fading.

A059

Curtain fabrics should be

A. absorbent and non-irritating to the skin.
B. mothproof and resistant to pilling.
C. resistant to sunlight and drape well.
D. warm to touch and elastic.

A060

Terylene is more suitable than nylon for window curtains because

A. nylon is difficult to launder.
B. Terylene has a greater light resistance.
C. sunlight has a wrinkling effect on nylon.
D. Terylene is stronger than nylon.

A061

Some carpets are "patent-backed" with a latex foam to

A. provide firmness, body and resilience.
B. prevent insects damaging the fibre.
C. minimise the tendency of pilling.
D. maximise stain resistance.

A062

The main reason for the better grade "Axminster", and worsted "Wilton" carpets being popular floor coverings is that they

A. are stronger because each yarn is hooked by hand.
B. offer maximum durability and variety of design.
C. are free of defects and never lose pieces of the pile.
D. adapt to general household use and are inexpensive to purchase.

A063

A thermoplastic fibre is one which

A. crushes when washed.
B. is in filament form.
C. produces static electricity.
D. softens with heat.

A064

Two supple fibres with high stretch recovery are

A. Linen and Lycra.
B. Lycra and Spandex.
C. Spandex and cotton.
D. Terylene and Helanca.

A065

Fibres of differing origins are blended primarily to

A. make available a wider range of coloured yarns.
B. minimise the undesirable properties of the fibres.
C. increase the water absorbency of the yarn.
D. decrease the production costs.

A066

Which of the following problems has been overcome by the production of polynosic rayon?

A. Low elasticity.
B. Low wet strength.
C. Poor conduction of heat.
D. The effect of hot dilute acids

A067

The main aim of the crabbing process is to set woven wool fabric in a flat state to prevent

A. felting shrinkage.
B. moisture absorption
C. shrinkage during dyeing.
D. stretching during dyeing.

A068

Worsted yarns are used in fabrics for suiting because they are

A. durable.
B. wrinkle resistant.
C. soil resistant.
D. thick.

A069

Terylene fibre filling is a desirable quilt filling because it is

A. easy to obtain.
B. easy to work with.
C. inexpensive.
D. light and washable.

A070

Two factors which contribute to dimensional stability in wool fabrics are the

A. fibre composition and fabric structure.
B. method of spinning and fibre surface.
C. fabric structure and yarn twist.
D. yarn twist and calendering.

A071

A fabric produced from a blend of flax and synthetic yarns, is most suitable for sportswear because the addition of flax

A. gives drip dry qualities.
B. gives greater durability.
C. improves insulative qualities.
D. improves absorbency.

A072

Which of the following fibres would be used to make a fabric with the greatest light resistance?

A. Acrilan.
B. Cotton.
C. Nylon.
D. Terylene.

A073

If thick weft yarns are used together with thin warp yarns when weaving by hand, the warp will

A. scarcely show at all.
B. show up more than the weft.
C. produce a weak fabric.
D. produce a tight fabric.

A074

Weak acids have very little effect upon

A. cottons and acetates.
B. silks and linens.
C. cottons and woollens.
D. woollens and silks.

A075

Of the following fibres, the one which is <u>least</u> flammable would be

A. cotton.
B. glass.
C. nylon.
D. silk.

A076

When woollen fabrics are agitated in a washing machine, the fibres tend to fasten together. This is because the

A. surface structure of the fibre becomes broken and uneven.
B. fibre surface structure is favourable to felting.
C. washing powder acts as a bonding agent.
D. friction of the water twists the fibres together.

A077

Garments made from most synthetic fibre fabrics can be permanently shaped because synthetic fibres

A. are softened by heat.
B. are strong and stiff.
C. do not absorb moisture readily.
D. have drip dry qualities.

A078

High strength, good stretch, fair-to-good elastic recovery and low moisture absorption are properties all associated with which of the following fibres?

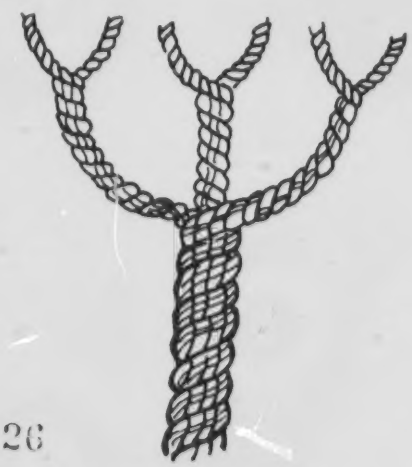
A. Acrylics, cotton, polyesters.
B. Acrylics, polyesters, polyamides.
C. Flax, polyamides, silk.
D. Silk, cotton, wool.

A079

The next two questions refer to the diagram below.

The diagram is an example of a

A. 3 ply s-twist thread.
B. 3 ply z-twist thread.
C. 6 ply s-twist thread.
D. 6 ply z-twist thread.



A080

This question refers to the diagram on the previous page.

The yarn illustrated is better than single yarn because of its

A. durability and wrinkle resistance.
B. ease of production.
C. softness and appearance.
D. variety of end use.

A081

The main reason why twill weave is used in preference to plain weave in the construction of drill is because twill weave

A. has a diagonal line on the surface of the fabric.
B. adds strength to the fabric.
C. is an inexpensive weave.
D. prevents fraying.

A082

A polyester and cotton blend shirting fabric is superior to a 100% cotton shirting fabric because it is

A. made from monofilament yarn.
B. cooler to wear.
C. more durable and wrinkle resistant.
D. more receptive to dye.

A083

White nylon articles should be dried away from the sun or they will

A. crease badly.
B. discolour.
C. shrink.
D. stretch.

A084

Throughout history, silk fabric has been desirable for apparel because it is

A. easily cleaned.
B. expensive and lustrous.
C. luxurious in appearance.
D. resistant to sunlight.

A085

Strong high grade and heavy sewing threads are made from

A. cotton.
B. flax.
C. silk.
D. wool.

A086

Wool resists crushing and creasing because of its

A. natural crimp.
B. scale construction.
C. ability to absorb moisture.
D. insulative properties.

A087

Due to its strength and abrasion resistance, the reinforcing thread used in the heel and toe of socks is

A. acrylic.
B. cotton.
C. nylon.
D. wool.

A088

What fabric is most suitable for constructing a garment with a draped bodice?

A. Embossed cotton.
B. Linen polyester blend.
C. Lightweight knitted polyester.
D. Wool gabardine.

A089

A fabric is considered to be a poor conductor of heat when it

A. allows warm air to pass freely.
B. retains body heat and acts as an insulator.
C. takes heat away from the body.
D. feels cold and clammy to the touch.

A090

Which of the following fibres would be used to make a fabric with the greatest light resistance?

A. Acrilan.
B. Cotton.
C. Nylon.
D. Terylene.

A091

Terry towelling is used for babies' nappies because it is

A. strong and odourless.
B. soft and colourfast.
C. soft and absorbent.
D. absorbent and odourless.

A092

A blend of nylon and wool is more suitable for men's work socks than 100% nylon because wool gives

A. absorbency.
B. resiliency.
C. strength.
D. warmth.

A093

If a yarn is smooth, absorbent and quick to dry, the fabric produced from it will probably be a

A. good conductor of heat and cool to wear.
B. poor conductor of heat and cool to wear.
C. good conductor of heat and warm to wear.
D. poor conductor of heat and warm to wear.

A094

Baby clothes must be soft, absorbent, easily laundered and flame resistant. This being so, the most suitable fibres are cotton and

A. Dacron.
B. nylon.
C. Terylene.
D. wool.

A095

Knitted cotton fabric is more suitable for body shirts than knitted woollen fabric because cotton is

A. absorbent and easy to launder.
B. warm and absorbent.
C. more absorbent and colour-fast.
D. more comfortable and warmer.

A096

In the manufacture of hosiery, the chief advantage of micro-mesh knit is that it

A. will stretch in all directions.
B. provides the quickest construction method.
C. will not snag.
D. is run-and ladder-resistant.

A097

A fabric which, without suitable finishing treatments, wrinkles easily, is flammable, shrinks and is attacked by mildew would be made from

A. cotton.
B. nylon.
C. rayon.
D. wool.

A098

Flax does not soil as easily as cotton because it

A. has a compound structure.
B. has a shiny finish.
C. is a smoother fibre.
D. is not often made into garments.

A099

A fabric which is resistant to alkalis, gains strength when wet and may be boiled, would be made from

A. cotton.
B. flax.
C. silk.
D. wool.

A100

The overlapping scale structure of wool contributes greatly to its

A. felting shrinkage.
B. insulation properties.
C. moisture absorbency.
D. strength.

A101

Felting of wool fabrics will only occur if three factors are operating simultaneously. These factors are

A. agitation, scale structure, moisture.
B. heat, moisture, scale structure.
C. scale structure, alkalinity, moisture.
D. alkalinity, agitation, moisture.

A102

"Celsius 30" is a recent development for woollen fabric. Manufacturers use it to produce

A. better dye absorption.
B. pre-shrunk fabric.
C. a lightweight fabric.
D. a crease-resistant finish.

A103

Many fibres have been produced during this century. The event which probably stimulated the research leading to their development was the

A. collapse of the wool industry.
B. Industrial Revolution.
C. invention of the sewing machine.
D. Second World War.

A104

Cotton is now grown successfully in Australia because of the

A. reduction in the demand for wool.
B. high price of flax for linen.
C. increased knowledge of soil composition.
D. development of irrigation schemes.

A105

The main reason for the increase in the popularity of wool over the past few years is the

A. decrease in the price of woollen yarn.
B. development of machine-washable woollen fabrics.
C. development of soil repellent-finishes for woollen fabrics.
D. increased use of moth-proofed woollen yarn.

A106

A fabric which is immersed in a vat of dye is said to be

A. piece dyed.
B. solution dyed.
C. stock dyed.
D. top dyed.

A107

Which method of dyeing may be used for regenerated and synthetic fibres only?

A. Dope. B. Piece. C. Top D. Yarn.

A108

In batik printing, the fabric is dyed and allowed to dry. After drying, the dye is fixed by

A. cold air.
B. brushes.
C. heated rollers.
D. steam.

A109

In the mass production of fabric, which type of printing would best achieve the effect of pin-spotting?

A. Discharge.
B. Roller.
C. Screen.
D. Stencil.

A110

The type of printing which relies on a design already printed on paper is

A. block printing.
C. roller printing.
C. screen printing.
D. transfer printing.

A111

The type of printing carried out at home or school which relies on a design cut into a paper stencil is

A. block printing.
B. roller printing.
C. screen printing.
D. transfer printing.

A112

One of the earliest and simplest methods of printing was

A. block printing.
B. engraved roller printing.
C. heat transfer printing.
D. screen printing.

A113

In which form are the textile fibres stock dyed?

A. Beam form.
B. Cheese form.
C. Hank form.
D. Loose form.

A114

The substance which "fixes" a dye is known as

A. bleach.
B. metal.
C. mineral.
D. mordant.

A115

A technique which resembles resist printing is

A. flock printing.
B. roller printing.
C. screen printing.
D. tie dyeing.

A116

The technique of printing which is probably the most widely used in Australia is

A. block printing.
B. roller printing.
C. screen printing.
D. thermostatic printing.

A117

The method used to produce coloured, striped flannel is

A. piece dyeing.
B. yarn dyeing.
C. screen printing.
D. roller printing.

A118

The most economical method of printing large quantities of fabric in N.S.W. is

A. batik printing.
B. photographic printing.
C. block printing.
D. rotary screen printing.

A119

Piece dyeing occurs

A. before spinning.
B. on spools of yarn.
C. after the cloth is woven.
D. when the garment is made.

A120

The fabric construction most suitable for sheeting is

A. bonded.
B. knitted.
C. laminated.
D. woven.

A121

The weave used to construct brocade is

A. twill.
B. Jacquard.
C. plain.
D. cut pile.

A122

The synthetic fibre which is most commonly blended with natural fibres is

A. acrylic.
B. cotton.
C. polyester.
D. wool.

A123

The first synthetic fibre developed which was not made from a regenerated natural fibre was

A. polyacrylic.
B. polyester.
C. nylon.
D. rayon.

A124

An example of polyester fibres would be

A. Acrilan and Dralon.
B. Orlon and nylon.
C. Terylene and Dacron.
D. Viscose and acetate.

A125

Disposable hand towels are manufactured from

A. bonded fibres.
B. felted fibres.
C. knitted fibres.
D. needle felted fibres.

A126

The first synthetic textile fibre to be produced commercially belonged to the group of fibres known as

A. acrylics.
B. polyamides.
C. polyesters.
D. polypropylenes.

A127

The fabric most commonly used for a petticoats today is

A. cotton voile.
B. nylon knit.
C. silk organza.
D. terylene jersey.

A128

The fabric which is safest for children's winter nightwear is

A. brushed nylon.
B. flannelette.
C. Viyella.
D. wool flannel.

A129

For the production of cotton voile it is necessary to use

A. long fibres combed and tightly twisted.
B. long fibres carded and spun.
C. short fibres combed and tightly twisted.
D. short fibres carded and spun.

A130

To produce a true felt fabric, which one of the following methods is used?

A. Cotton fibres laid at random and subjected to heat and pressure.
B. Wool waste fibres exposed to chemical solution and pressure.
C. A web of wool fibres subjected to moisture, heat and pressure.
D. A web of cotton fibres held together with chemical solution and pressure.

A131

Denim fabric is constructed using a

A. cotton plain weave.
B. cotton twill weave.
C. polyester plain weave.
D. polyester twill weave.

A132

For shirting and blouse fabrics cotton is most frequently blended with

A. nylon.
B. polyester.
C. rayon.
D. wool.

A133

Cotton plisse is produced by

A. shrinking parts of the fabric with a caustic soda solution.
B. pasting designs on to the surface mechanically.
C. weaving extra weft yarns into fabric to produce a design.
D. alternating slack with firm tension warp yarns.

A134

Vilene fabric may best be described as a

A. bonded interfacing fabric.
B. blend of cotton and wool.
C. laminated twill fabric.
D. woven lining fabric.

A135

Laminated fabrics consist of two fabrics joined together by

A. an interlacing yarn.
B. machine quilting.
C. heat fusion.
D. a felting process.

A136

The method of fabric construction for wool flannel is

A. warp knit.
B. weft knit.
C. Jacquard weave.
D. plain weave.

A137

For the production of cotton crepe it is necessary to use

A. long fibres combed and tightly twisted.
B. long fibres carded and spun.
C. short fibres combed and tightly twisted.
D. short fibres carded and spun.

A138

A finishing process that is applied only to wool fabrics is known by the trade name of

A. Fulling.
B. Mercerising.
C. Tentering.
D. Weighting.

A139

The permanent creasing or pleating of wool fabrics is known by the trade name of

A. Koratron.
B. Sanforising.
C. Si-ro-set.
D. Super crease.

A140

A finishing process applied to linen fabrics is

A. beetling.
B. hackling.
C. retting.
D. scutching.

A141

Mercerising is an important preparatory process for

A. acrylic.
B. cotton.
C. silk.
D. wool.

A142

The fabric finishing process which produces an ironed, smooth finish is called

A. calendering.
B. creping.
C. embossing.
D. weighting.

A143

Decatising is a finishing process used on

A. cotton.
B. linen.
C. nylon.
D. wool.

A144

The fibre which requires anti-static treatment, due to its low moisture content and smooth surface is

A. cotton.
B. nylon.
C. rayon.
D. silk.

A145

If a fibre has been finished by the process of mercerisation, then the fibre would fall into which of the following classifications?

A. Acetate fibres.
B. Cellulose fibres.
C. Polyamide fibres.
D. Protein fibres.

A146

All finishing processes that are used in fabric manufacture are intended to improve the fabric's

A. suitability for end use.
B. lustre and strength.
C. texture.
D. weight.

A147

A finish applied to woollen garments to permanently set pleats is

A. embossing.
B. Koratron.
C. permanent press.
D. Si-ro-set

A148

A finishing process which is applied to cotton is

A. carbonising.
B. fulling.
C. ginning.
D. Sanforising.

A149

Piece dyeing is a process for colouring the

A. fabric.
B. fibre.
C. sliver.
D. yarn.

A150

A finishing process applied to cotton yarns and fabrics to enhance their lustre is

A. beetling.
B. calendering.
C. glazing.
D. mercerising.

A151

Mercerising is a finishing process which is applied to

A. cotton.
B. jute.
C. silk.
D. wool.

A152

All finishing processes are used in fabric manufacture to

A. improve their suitability for end uses.
B. improve lustre and strength.
C. give weight and added texture to the fabric.
D. improve the durability of the fabric.

A153

Which of the following finishing processes are only applied to wool fabrics?

A. Tentering and London shrinking.
B. Fulling and crabbing.
C. Crabbing and tentering.
D. Weighting and fulling.

A154

All finishing processes must be

A. adapted to the kind of fibre and yarn used in the fabric and its end use.
B. applied to all fabrics to improve their appearance and properties.
C. related to the end use of the fabric and its weave.
D. used to disguise inferior quality in a fabric giving it a more expensive appearance.

A155

The finishing process which produces a soft brushed surface to a fabric is

A. calendering.
B. napping.
C. singeing.
D. tentering.

A156

"Sanforising" is a finish applied to fabrics made from

A. cotton fibres.
B. silk fibres.
C. synthetic fibres.
D. woollen fibres.

A157

A finishing process which is carried out on woollen fabrics is

A. calendering.
B. felting shrinkage.
C. mercerising.
D. weighting.

A158

A fabric finish produced by chemical means is

A. beetling.
B. calendering.
C. tentering.
D. wrinkle resistance.

A159

Mercerising cotton and linen yarns or fabrics

A. gives added lustre and strength to the fibres.
B. prevents the fabric from yellowing.
C. gives a crease-resistant finish.
D. prevents fibres from soiling easily.

A160

An inexpensive method of imparting lustre to cotton fabrics is

A. decanting.
B. permanent stiffening.
C. schreinerising.
D. temporary stiffening.

A161

A process applied to increase the lustre of cotton is

A. bleaching.
B. mercerising.
C. shrinking.
D. tentering.

A162

A garment is NOT likely to shrink more than 1.5% if the fabric is marked

A. Embossed.
B. Mercerised.
C. Sanforised.
D. Schreinerised.

A163

The process which is used to give temporary stiffness to cotton and linen fabrics is known as

A. weighting.
B. sizing.
C. napping.
D. mercerising.

A164

A fabric finish which influences the dimensional stability of the fabric is

A. carbonising.
B. London shrinking.
C. mercerising.
D. tentering.

A165

The terms "drawing out","doubling" and "twisting" refer to steps in the

A. finishing of fabrics.
B. weaving of cloth.
C. colouring of cloth.
D. spinning of yarn.

A166

Shedding, picking and beating are all operations involved in the construction of fabric by

A. bonding.
B. felting.
C. knitting.
D. weaving.

A167

A process used in preparing yarn for spinning is

A. burling.
B. calendering.
C. carding.
D. Sanforising.

A168

The return of the shuttle in weaving forms the

A. diagonal grain.
B. selvedge.
C. shed.
D. weft yarn.

A169

Twist is essential in spun yarn for

A. appearance.
B. elasticity.
C. strength.
D. warmth.

A170

A firm flattened lustrous appearance is given to fabric by

A. beetling.
B. decatising.
C. pleating.
D. tentering.

A171

Weaving is the

A. interlacing of yarns.
B. interlocking of yarns.
C. interlooping of yarns.
D. intermingling of yarns.

A172

To prevent felting, woollen fabrics are finished by

A. altering the scale structure of wool.
B. combining wool and synthetic fibres.
C. pre-shrinking the woollen fibre.
D. treating the fibre with friction.

A173

A process used in the preparation of the fibres for spinning yarn is

A. carding.
B. napping.
C. sanforising.
D. scutching.

A174

Embossing is suitable for heat resistant fabrics because

A. a more durable design is possible.
B. the fabric won't burn very easily.
C. the colour can be altered effectively.
D. the fabric has greater thickness.

A175

Beetling is a finish that

A. gives greater absorbency, lustre and smoothness to the fabric.
B. produces a smooth, wrinkle-free surface.
C. increases the strength of the fabric.
D. produces raised designs on the fabric.

A176

The "fuzzy" finish, produced by napping, provides

A. durability.
B. increased strength.
C. warmth.
D. water repellency.

A177

The main purpose of starching cotton and linen fabrics is to

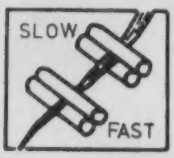
A. make the fabric water resistant by closing the spaces between the yarns.
B. produce an ironed and smooth finish.
C. add lustre and provide desired handle.
D. add permanent crease-resistance.

A178

The function of a tenter finishing machine is to

A. brush warp and weft yarns.
B. glaze and polish the fabric.
C. stabilise warp and weft yarns.
D. smooth and iron the fabric.

A179



The above illustration shows part of the spinning process known as

A. carding.
B. combing.
C. condensing.
D. drawing.

A180

A form of embossing is

A. beetling.
B. decatising.
C. permanent pleating.
D. tentering.

A181

Decatising produces in fabric

A. a highly glazed surface on the fabric.
B. a smooth, wrinkle-free surface.
C. a greater lustre and absorbency.
D. an improved affinity for dyes.

A182

Which of the following is a durable sizing substance?

A. Gelatin.
B. Resin.
C. Soap.
D. Starch.

A183

Permanent pleating is most successful when applied to fabrics made from

A. cotton fibres.
B. a blend of cotton and synthetic fibres.
C. a blend of rayon and linen fibres.
D. silk fibres.

A184

The gummy substance (sericin) which adheres to silk fibre must be removed by

A. boiling off.
B. combing.
C. mercerising.
D. spinning.

A185

The wood pulp from the spruce tree is the cellulose used in the manufacture of

A. cotton fibre.
B. flax fibre.
C. nylon fibre.
D. rayon fibre.

A186

For plain weave, the arrangement of the warp and weft yarns is

A. under one and over one.
B. under one and over two.
C. under two and over one.
D. under two and over two.

A187

When heat, and moisture and agitation are all present with wool fibres, migration of scales will occur. This process is used to advantage when producing

A. polyester blend fabric.
B. greasy wool.
C. wool crepe.
D. felt.

A188

The union of two or more layers of fabric to form a composite structure is known as a

A. bonded fabric.
B. knitted fabric.
C. laminated fabric.
D. woven fabric.

A189

Spinning is the name given to the process of converting

A. fabrics into clothes.
B. fibres into fabrics.
C. fibres into yarns.
D. yarns into fabrics.

A190

Continuous filament yarns used in carpet manufacture include

A. acrilan, polypropylene and nylon.
B. wool, acrilan and nylon.
C. polypropylene, wool and cotton.
D. nylon, acrilan and silk.

A191

The term "denier" in the textile industry refers to the

A. weight/length ratio of yarn.
B. diameter of yarns.
C. number of yarns to the centimetre of woven cloth.
D. number of loops to the centimetre of knitted cloth.

A192

The most rapid and economical method of producing carpet is by

A. felling.
B. tufting.
C. warp knitting.
D. plain weaving.

A193

Many fabrics produced by a plain, rib, purl technique would

A. be constructed on a circular knitting machine.
B. not run or ladder.
C. only stretch in the lengthwise direction.
D. have lengthwise wales on the right side.

A194

The fabric constructed by the formation of a series of interlocking loops is

A. swiss voile.
B. jersey.
C. lace.
D. curtain madras.

A195

Which of the following is a method of knitting where at least one yarn is attached to each needle?

A. Gauge knitting.
B. Hand knitting.
C. Warp knitting.
D. Weft knitting.

A196

The weave used to construct brocade is

A. dobby.
B. Jacquard.
C. plain.
D. twill.

A197

In the manufacture of cotton yarn, ginning

A. delivers the cotton in the form of a sheet of fibres.
B. increases the yarn's affinity for dyes.
C. removes the short and tangled fibres.
D. separates the seed from the cotton fibres.

A198

In fabric manufacture, Polyester fibres are often blended with cotton fibres because Polyester adds

A. permanent press to the warmth of cotton.
B. drip dry qualities to the absorbency of cotton.
C. absorbency to the lightness of cotton.
D. softness to the durability of cotton.

A199

The term "mesh-knit" refers to the

A. interlocking of loops at frequent intervals.
B. manufacture of pique.
C. yarn made from a mixture of fibres.
D. two sets of yarn used in producing jersey.

A200

Slacks with a permanent crease would most likely be made from fabric composed of

A. 80% wool and 20% nylon.
B. 55% nylon and 45% wool.
C. 80% wool and 20% acetate cotton.
D. 80% cotton and 20% nylon.

A201

The type of yarn used for the construction of worsted fabric is known as

A. bulked.
B. filament.
C. monofilament.
D. long staple.

A202

When pressing a woollen skirt the iron should be set on

A. dry heat, and pressing done on the wrong side.
B. dry moderate heat, and pressing done on the right side.
C. steam, moderate heat and pressing done on the wrong side.
D. steam, high heat and pressing done on the right side.

A203

Which of the following describes the best method for laundering a lightly soiled shirt composed of 65% polyester and 35% cotton?

A. Hot wash, warm iron.
B. Cool wash, hot iron.
C. Cold wash, drip dry.
D. Warm wash, warm iron.

A204

"Scotchgard" is a finish applied to upholstery fabrics to improve

A. dimensional stability.
B. light resistance.
C. pulling resistance.
D. soil and stain resistance.

A205

Garments made from rayon should be carefully handled in laundering because rayon is

A. affected by alkalis.
B. weaker when wet.
C. a regenerated fibre.
D. expensive to buy.

A206

Acetate fabrics must be handled carefully when washed because they

A. are very absorbent.
B. shrink readily.
C. turn yellow in hot water.
D. lose strength when wet.

A207

The best method for restoring the pile on velveteen is to

A. machine wash on a low cycle.
B. place near a source of steam.
C. iron at a low temperature.
D. iron against the pile.

A208

The best method of laundering a baby's lambswool jacket is to

A. handwash and drip-dry.
B. machine wash and drip-dry.
C. handwash and lay flat to dry.
D. machine wash and lay flat to dry.

A209

In a humid climate the frequent airing of woollen clothes is necessary to prevent

A. creasing.
B. rubbing.
C. pilling.
D. mildewing.

A210

To increase the apparent height of a ceiling

A. use a dark ceiling paint.
B. decorate the cornice.
C. use vertical striped wallpaper.
D. use a patterned carpet.

A211

TEXTILES AND DESIGN

KEYS - AREA 'A'

Ques.	Key	Ques.	Key	Ques.	Key	Ques.	Key	Ques.	Key
A001	B	A043	D	A085	C	A127	B	A169	B
A002	B	A044	D	A086	B	A128	B	A170	C
A003	B	A045	D	A087	A	A129	C	A171	A
A004	D	A046	A	A088	C	A130	A	A172	A
A005	A	A047	A	A089	C	A131	C	A173	A
A006	C	A048	B	A090	B	A132	B	A174	A
A007	B	A049	D	A091	A	A133	B	A175	A
A008	D	A050	A	A092	C	A134	A	A176	B
A009	A	A051	B	A093	A	A135	A	A177	C
A010	B	A052	A	A094	A	A136	C	A178	C
A011	A	A053	A	A095	D	A137	D	A179	C
A012	C	A054	C	A096	A	A138	A	A180	D
A013	D	A055	B	A097	D	A139	A	A181	A
A014	D	A056	A	A098	A	A140	C	A182	B
A015	D	A057	D	A099	C	A141	A	A183	B
A016	D	A058	C	A100	A	A142	B	A184	B
A017	C	A059	D	A101	A	A143	A	A185	A
A018	B	A060	C	A102	A	A144	D	A186	D
A019	B	A061	B	A103	C	A145	B	A187	A
A020	C	A062	A	A104	D	A146	B	A188	D
A021	B	A063	B	A105	D	A147	A	A189	C
A022	C	A064	D	A106	B	A148	D	A190	C
A023	D	A065	B	A107	A	A149	D	A191	A
A024	A	A066	B	A108	A	A150	A	A192	A
A025	B	A067	B	A109	D	A151	D	A193	B
A026	C	A068	C	A110	A	A152	A	A194	A
A027	B	A069	A	A111	D	A153	A	A195	B
A028	D	A070	D	A112	C	A154	B	A196	C
A029	C	A071	C	A113	A	A155	A	A197	B
A030	D	A072	D	A114	D	A156	B	A198	D
A031	A	A073	A	A115	D	A157	A	A199	B
A032	D	A074	A	A116	D	A158	B	A200	A
A033	D	A075	D	A117	C	A159	D	A201	B
A034	C	A076	B	A118	B	A160	A	A202	D
A035	D	A077	B	A119	D	A161	C	A203	C
A036	A	A078	A	A120	C	A162	B	A204	C
A037	D	A079	B	A121	D	A163	C	A205	D
A038	C	A080	D	A122	B	A164	B	A206	B
A039	D	A081	A	A123	C	A165	B	A207	D
A040	C	A082	B	A124	C	A166	D	A208	B
A041	C	A083	C	A125	C	A167	D	A209	C
A042	C	A084	B	A126	A	A168	C	A210	D
								A211	C

AREA 'B'

The next four questions refer to the diagram below.

The frock illustrated in the above diagram has a front opening.

What style is the collar?

A. Bias roll.
B. Mandarin.
C. Prussian.
D. Shirtmaker.

B001

The neatest way of attaching this collar would be to use a

A. bias binding.
B. shaped facing.
C. rolled hem.
D. French seam.

B002

What style are the sleeves?

A. Draped.
B. Dolman.
C. Kimono.
D. Long puff.

B003

The fabric best suited to this style would be

A. heavyweight corduroy.
B. nylon jersey.
C. heavyweight denim.
D. soft wool jersey.

B004

A skirt pattern was 4cm too small in the hips. Select the pattern that shows the best method of adjusting the pattern for the correct fit.

A

Cut up centre of each gore, spread 1 cm, reshape dart and side seam.

C

Cut to bottom of dart and fold out dart.

B

Add 1 cm each side of pattern piece.

D

Add 2 cm on C.F. and C.B. seams

B005

Select the most suitable seam for constructing the side of a wool tweed skirt.

A. French.
B. Open.
C. Roll.
D. Welt.

B006

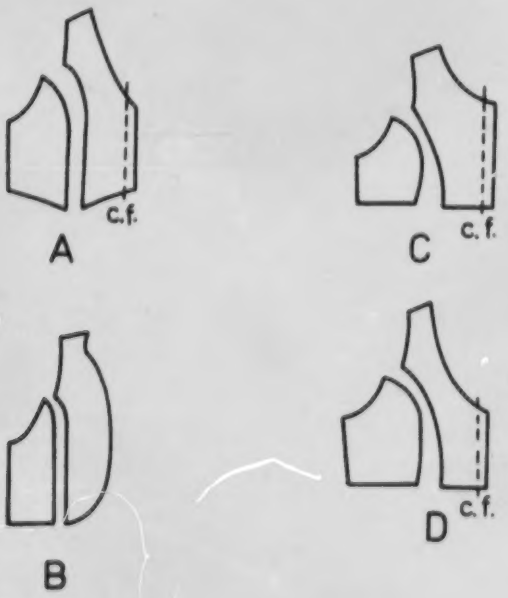
The next two questions refer to the diagram below.

The vest, which is made from woollen tweed, should be interfaced and

A. finished with a bias.
B. backed with batiste.
C. interlined with lightweight muslin.
D. lined with acetate rayon.

B007

Select the correct patterns for cutting out the vest.



B008

When making a garment, pressing should be carried out

A. after each step of construction.
B. before fitting.
C. as pins and tacking are removed.
D. before stay stitching.

B009

The next two questions refer to the diagram below.

The fabric used in the garment illustrated is cotton chintz.

Select the pattern shapes which would be used to cut the main parts of this garment.

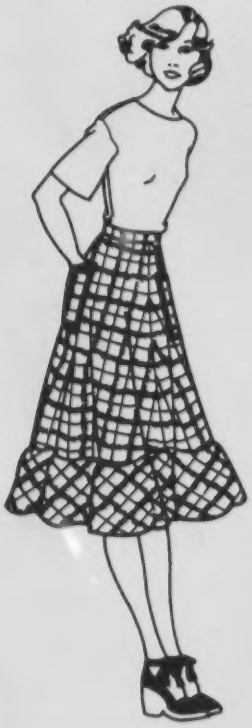
B010

The seam used to attach the sleeve to the bodice is

A. a corded seam.
B. a French seam.
C. a machine fell seam.
D. an open seam.

B011

The next two questions refer to the diagram below.



The frill of this skirt is placed on the bias to

A. add interest and balance to the design.
B. allow the hemline to drop.
C. add length to the skirt.
D. prevent fabric wastage.

B012

It is difficult to make economical use of the fabric with the skirt design illustrated, because the

A. frill is cut on the bias grain.
B. frill is cut double.
C. skirt is finished with large pockets.
D. skirt is gathered.

B013

A double hem is used for sheer curtain fabrics because it

A. prevents the raw edge from fraying.
B. gives a uniform colour to the hem finish.
C. locks the hem in place and is difficult to pull out.
D. is much stronger than a single hem.

B014

The next two questions refer to the diagram below.

The most suitable hem finish for this chiffon gown would be a

A. bias-faced hem.
B. hand-rolled hem.
C. 2cm double hem.
D. 2cm wide slip stitch hem.

B015

The neckline finish would be

A. a cotton bias binding.
B. a bias strip cut from similar, or the same, fabric.
C. a straight strip cut from the lining.
D. welted stitching.

B016

The function of the arrow marking is to indicate that the paper pattern should be placed on the

A. diagonal of the fabric.
B. fold of the fabric.
C. straight grain of the fabric.
D. true bias of the fabric.

B017

The next three questions refer to the diagram below.

The most suitable fabric for this blouse is

A. corduroy.
B. cotton crepe.
C. serge.
D. wool gabardine.

B018

The correct labelling for the collar pattern is

A. centre back, cut 2.
B. centre back, cut 4.
C. centre back fold, cut 2.
D. centre back fold, cut 4.

B019

In constructing this blouse, interfacing is necessary for

A. collar, cuffs, buttonholes.
B. collar, cuffs, front facing.
C. front facing, hem, cuffs.
D. front facing, yoke, hem.

B020

The next three questions refer to the diagrams below.

Back view

The frock is made from fine, printed voile fabric. The most suitable seam would be

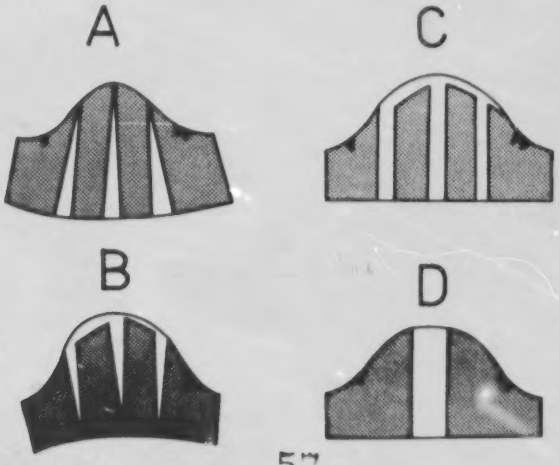
A. French.
B. machine fell.
C. open.
D. welt.

B021

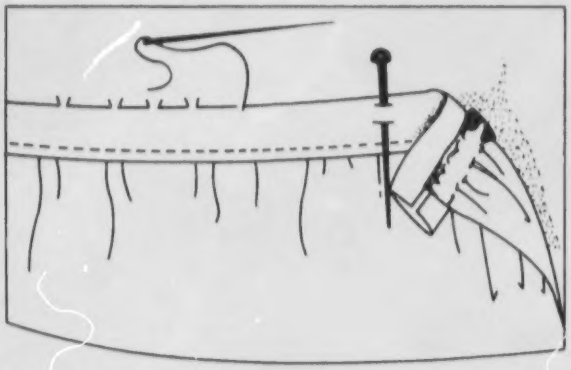
The most suitable method for joining the elastic for the sleeve is

B022

The correct sleeve pattern for this frock is



B023



The diagram above illustrates a suitable method of constructing a hem on a

A. Swiss voile baby's frock.
B. Swiss voile flared skirt.
C. wool angora baby's frock.
D. wool angora flared skirt.

B024

When preparing bindings for a sleeveless armhole, strips of fabric should be cut on the

A. bias.
B. selvedge.
C. warp grain.
D. weft grain.

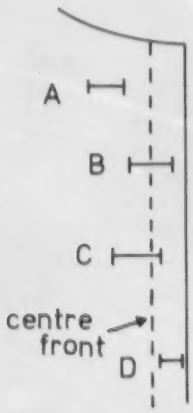
B025

When using a heavy fabric in dressmaking, the darts would be stitched, then

A. cut or slashed.
B. overlocked.
C. pressed.
D. trimmed.

B026

The correct position of a buttonhole would be at



B027

The next three questions refer to the drawing below.

What kind of pleat is illustrated?

A. An accordian pleat.
B. A box pleat.
C. An inverted pleat.
D. A knife pleat.

B028

What kind of sleeves are illustrated?

A. Magyar.
B. Raglan.
C. Set in.
D. Short cap.

B029

The collar would be attached using a

A. bias binding.
B. bound edge.
C. shaped facing.
D. straight facing.

B030

What fabric is most suitable for constructing a garment with a draped bodice?

A. Embossed cotton.
B. Linen polyester blend.
C. Light weight polyester jersey.
D. Wool gabardine.

B031

A dress made from a cut pile weave fabric will appear richer in colour when the nap or pile runs

A. on the bias grain.
B. from the shoulder to the hem.
C. from side to side.
D. from the hem to the shoulder.

B032

Fabric which is "off grain" must be straightened before cutting out the garment. The best method would be to

A. rule a line across the fabric.
B. cut at right angles to the selvedge.
C. draw out a warp yarn.
D. stretch the fabric diagonally.

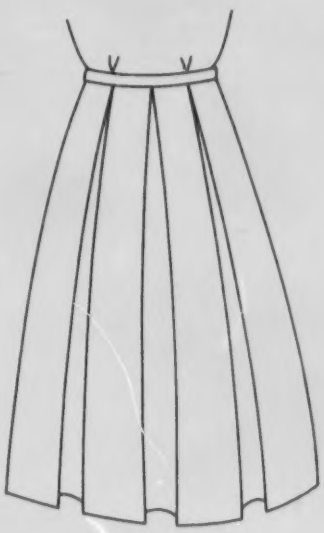
B033

The next two questions refer to the diagram on the right.

The name of the four pleats shown in the skirt front is

A. accordion.
B. box.
C. inverted.
D. knife.

B034



If the skirt was made from heavy wool tweed, the most suitable method of neatening the seams would be

A. overcasting.
B. overlocking.
C. pinking.
D. pin stitching.

B035

B034/5

On a double yoke, to strengthen the neckline and prevent the lining from rolling and showing on the right side, you should

A. press and stay stitch the neckline seam.
B. join the shoulder seams before facing the neckline.
C. press the neckline before attaching the yoke.
D. slip stitch the lower edge of the facing.

B036

The most suitable seam for the side of a chiffon gown would be

A. a flat fell seam.
B. a French seam.
C. an open seam.
D. a welt seam.

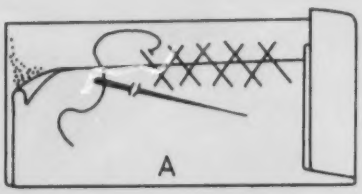
B037

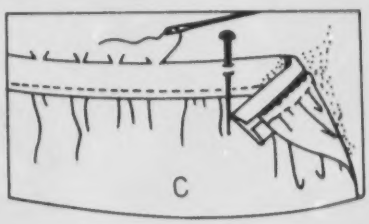
The bodice of the toddler's dress is made double because it

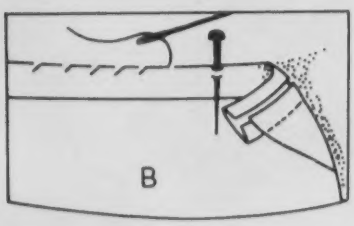
A. saves material and gives a neat finish.
B. provides a contrast and saves material.
C. replaces facings and provides a contrast.
D. gives a neat finish and replaces facings.

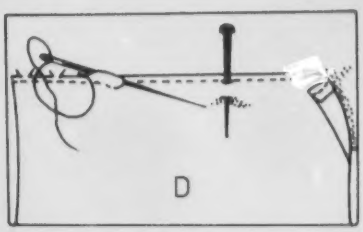
B038

Select the simplest and most suitable hem finish for a toddler's cotton printed frock.









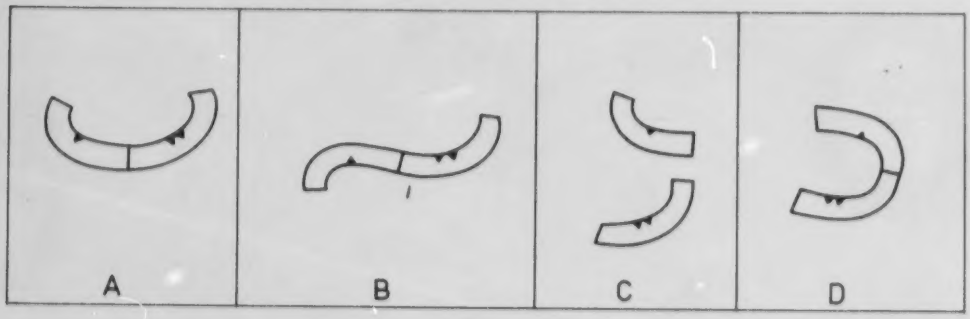
B039

The most suitable method of levelling the hem of a skirt is to measure

A. from the waist to the desired length.
B. the desired length along the side seams.
C. up from the floor for the desired length.
D. the lower edge of the skirt and trim evenly.

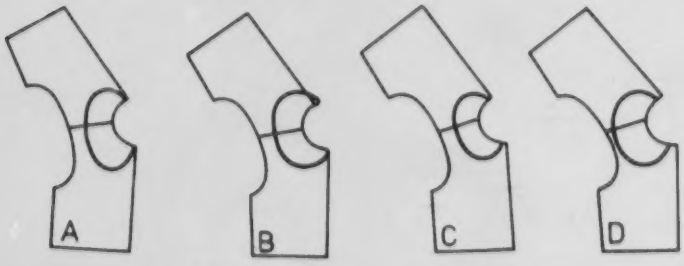
B040

The pairs of facing patterns shown below are for the front and back of a sleeveless armhole. Which is the correct way to place them when preparing to cut the fabric?



B041

Which of these collar designs will produce the style of collar illustrated on the right?



B042

Name the type of pleat shown in the diagram.

A. Accordion.
B. Box.
C. Inverted.
D. Knife.

B043

The next four questions refer to the diagram below.

The fabric used in the garment illustrated is wool garbardine.

The name of the sleeve shown in the design is

A. bell.
B. bishop.
C. kimono.
D. raglan.

B044

The decorative stitching on the collar is called

A. back stitching
B. pipe stitching.
C. saddle stitch.
D. top stitching.

B045

What style is the collar?

A. Peter Pan.
B. Prussian.
C. Roll.
D. Sports.

B046

Interfacing for the collar would be tailor's canvas because it is

A. a suitable weight.
B. a natural fibre.
C. of woven construction.
D. machine washable.

B047

The next three question refer to the diagram below.

The name given to the pleat illustrated is

A. accordion.
B. box.
C. inverted.
D. knife.

B048

What style are the sleeves?

A. Magyar.
B. Raglan.
C. Set in.
D. Short cap.

B049

The neckline would be finished with a

A. bias facing.
B. bound edge.
C. shaped facing.
D. straight facing.

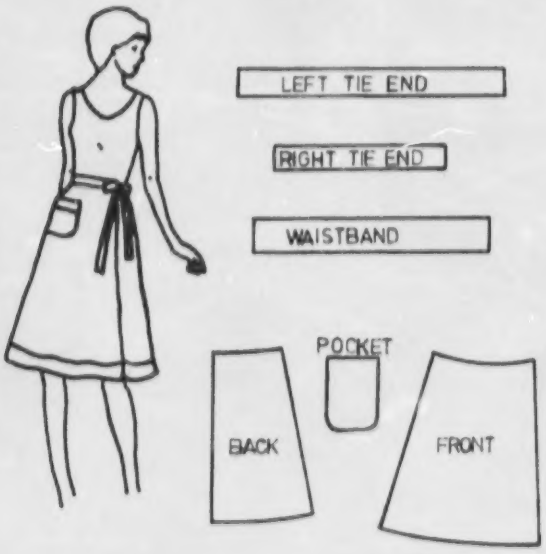
B050

The seam most suitable for sewing a baby's frock made of very fine voile would be a

A. French seam.
B. welt seam.
C. seam with a pin-stitched edge.
D. seam with an overlocked edge.

B051

The next four questions refer to the diagram below.



This style of skirt is known as a

A. 6-gore skirt.
B. gathered skirt.
C. tiered skirt.
D. wrap-around skirt.

B052

If the skirt was made from a napped or one-way patterned fabric then it would be necessary to

A. cut the skirt on the bias.
B. alter the length of the patterns.
C. press from the inside.
D. allow a greater amount of fabric.

B053

The most suitable group of fabrics for this skirt would be

A. denim, gabardine, pique.
B. fibreglass, serge, velveteen.
C. Shapewell, denim, corduroy.
D. Vilene, challis, seersucker.

B054

The row of stitching around the hemline and the pocket is called

A. blanket stitching.
B. blind hemming.
C. monogramming.
D. topstitching.

B055

Identify the collar illustrated.

A. Mandarin.
B. Peter Pan.
C. Roll.
D. Shawl.

B056

The most suitable lining fabric for a wool tweed jacket would be

A. Bemberg silk.
B. cotton voile.
C. linen canvas.
D. nylon wadding.

B057

The neatest and most suitable buttonhole on a wool/polyester blend lined jacket would be

A. a bound buttonhole.
B. an eyelet hole.
C. a hand-worked buttonhole.
D. a machined buttonhole.

B058

The most suitable interfacing fabric for a collar on a cotton voile blouse would be

A. a woven fabric such as Shapewell.
B. bonded Vilene or Lantor.
C. iron-on bonded Vilene or Lantor.
D. tailor's canvas.

B059

The most suitable seam for lightweight infants' clothes is a

A. flat fell seam.
B. French seam.
C. plain open seam.
D. slot seam.

B060

The following three questions refer to the diagram below.

What style are the sleeves?

A. Magyar.
B. Raglan.
C. Set in.
D. Short cap.

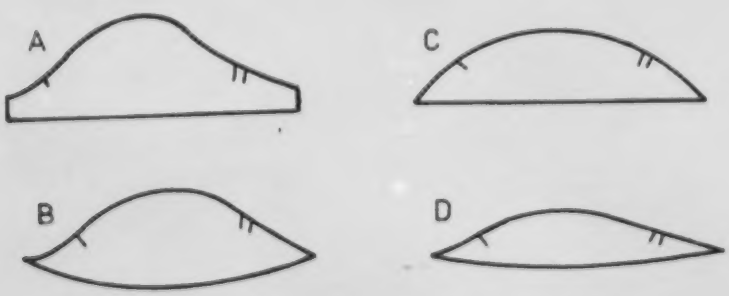
B061

What style is the collar?

A. Mandarin.
B. Peter Pan.
C. Roll.
D. Shirt.

B062

Select the correct pattern piece (A, B, C, D) for the sleeve of this dress.



B063

The most suitable wool blend fabric for this winter skirt for school would be

A. wool/cotton.
B. wool/acetate.
C. wool/nylon.
D. wool/polyester.

B064

The seam finish used on a garment depends upon the type of fabric used to make that garment. If seams were finished (neatened) by a bound seam, then the appropriate fabric for this garment would be a

A. fine fabric that is transparent.
B. heavy weight fabric of firm construction.
C. heavy weight fabric that frays easily.
D. medium weight fabric of firm construction.

B065

The most suitable seam finish for a coarse woollen skirt is

A. an open seam with pinked edges.
B. an open seam with zig-zagged edges.
C. a french seam.
D. a machine fell seam.

B066

A rouleau tie trim is cut on the bias to give the property of

A. ease of turning through.
B. firmness.
C. strength.
D. uniform size.

B067

The next three questions refer to the diagram on the right.

The type of pocket on the vest is

A. bound
B. set in
C. tailored.
D. welt.

B068

The most suitable lining fabric for the vest would be

A. Bemberg silk (rayon).
B. cotton voile.
C. linen canvas.
D. wool flannel.

B069

The best way to care for this vest would be to

A. dry clean it.
B. wash it in cold water with "Softly".
C. wash it in warm soapy water.
D. wash on a special "delicates" wash cycle in the washing machine.

B070

B068/9/70

Added body can be given to a construction detail by the use of

A. interfacing.
B. interlining.
C. lining.
D. underlining.

B071

People who have a long neck would emphasise this if they wore

A. a Peter Pan collar.
B. a short stand-up frill.
C. low V-necks.
D. round necks, such as crew necks.

B072

The next two questions refer to this diagram.

The diagram illustrates a light weight cotton sunfrock featuring a tiered skirt.

The design illustrated would suit a

A. short plump person as the fullness of the style covers her plump figure.
B. short thin figure as the gathers make her appear larger.
C. stout person as the full skirt would soften her large figure.
D. tall slim figure as the horizontal lines make her appear shorter.

B073

The easiest finish for the hem on this skirt would be

A. a bias binding.
B. a slip hem.
C. to herringbone the edge.
D. to turn under and machine.

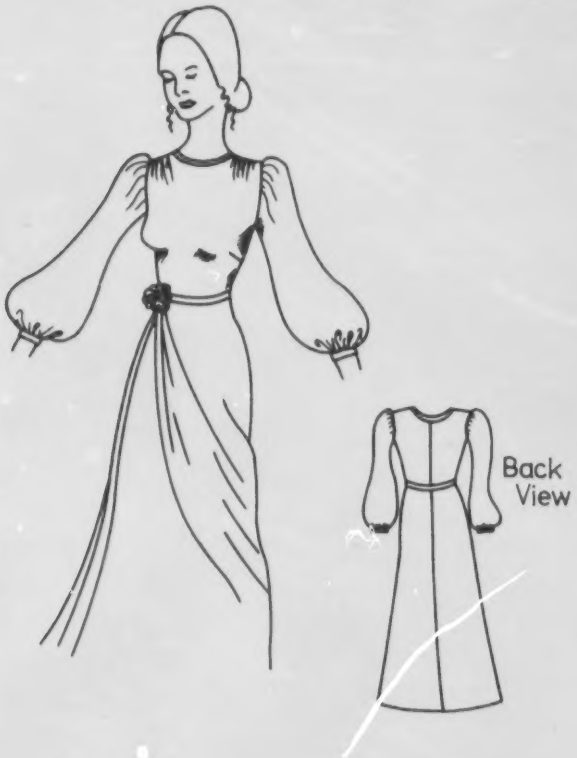
B074

High grade and heavy sewing threads are strong because they are made from

A. cotton.
B. flax.
C. silk.
D. wool.

B075

The next four questions refer to the diagram below.

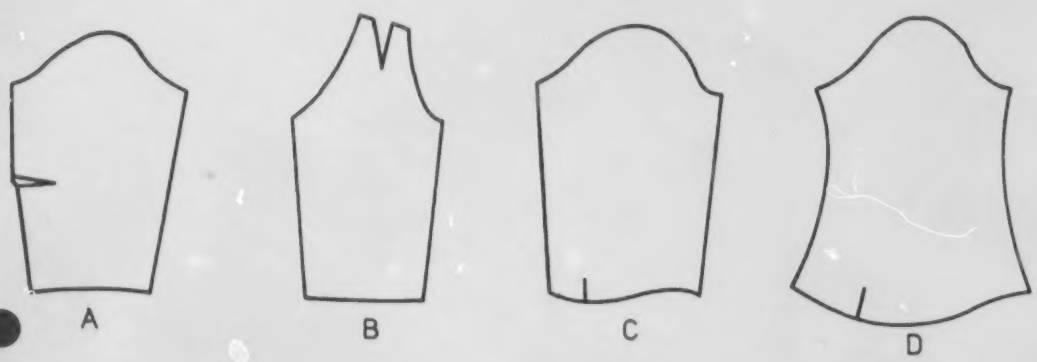


A suitable fabric for the construction of this garment would be

A. cotton gingham.
B. polyester gabardine.
C. polyester jersey.
D. wool tweed.

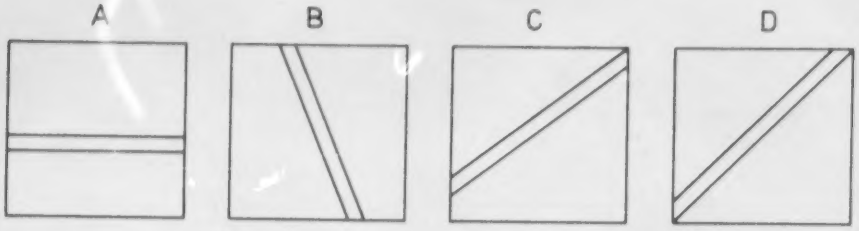
B076

The correct pattern for the sleeve would be pattern



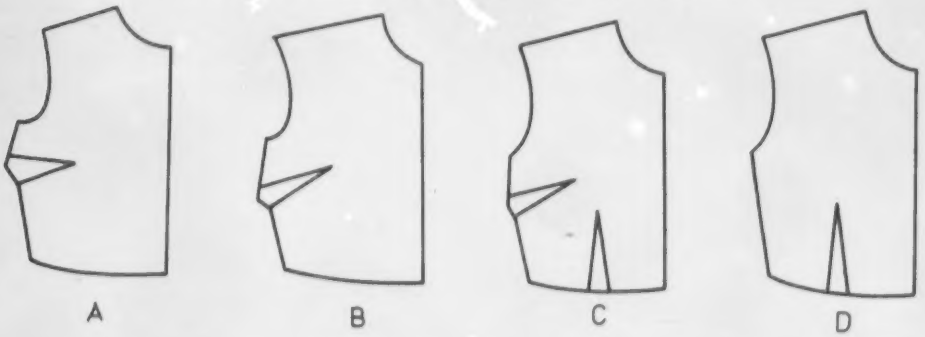
B077

The correct grain for cutting the neck binding would be



B078

Which is the correct pattern for the bodice?



B079

The next four questions refer to the illustration below.

The fabric used in the blouse illustrated is chiffon.

The neckline would be best finished by using a

A. shaped facing.
B. bias facing.
C. double yoke.
D. bias binding.

B080

The next 3 questions refer to the illustration on the previous page.

The front bodice of the blouse would be best cut with the centre front on the

A. cross grain.
B. warp grain.
C. bias grain.
D. weft grain.

B081

The best type of finish to use on the lower edge of the sleeve would be a

A. bias faced edge.
B. turned under machined casing.
C. French fold edge.
D. turned under slip hem.

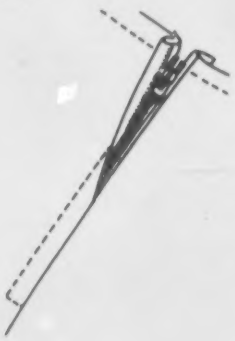
B082

The most effective seam to use on this blouse would be

A. open with pin-stitched edge.
B. open with zig-zagged edge.
C. French.
D. fell.

B083

What kind of a zipper is illustrated?



A. Invisible.
B. Lapped.
C. Slot.
D. Visible.

B084

When sewing on a button which is to go through a buttonhole, a pin is placed across the button to

A. allow for the extra fabric between button and garment.
B. hold the button in position while stitching.
C. indicate the centre of the button.
D. keep the crossed threads separated.

B085

A three-tiered gathered skirt will make a short person appear

A. high waisted.
B. short and stout.
C. slim.
D. tall.

B086

This nightie is made from a sheer cotton fabric. Which seam finish would be most suitable?

A. A flat fell seam.
B. A French seam.
C. An open seam, pin-stitched edge.
D. An open seam, zig-zagged edge.

B087

The seam allowance on commercial patterns is

A. 1cm.
B. 1.5cm.
C. 2cm.
D. 2.5cm.

B088

When lining a garment, the lining fabric should be

A. of lighter weight.
B. of equal weight.
C. of looser weave.
D. of tighter weave.

B089

The next two questions refer to the diagram on the right.

B090/1

The most suitable finish for the neck edge of this cotton frock would be

A. a bias binding.
B. overlocking.
C. a shaped facing.
D. a straight facing.

B090

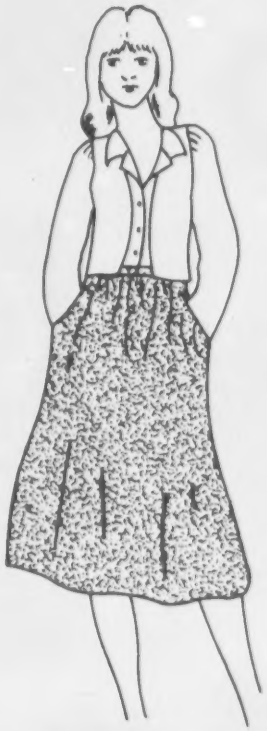
What kind of seams would be most suitable for use at the centre front and sides?

A. Bound.
B. French.
C. Lapped.
D. Open.

B091

The property of a fabric which best emphasizes the design of this skirt would be

A. crease resistance.
B. draping ability.
C. durability.
D. strength.



B092

The next two questions refer to the diagrams on the right.

What style is the collar?

A. Peter Pan.
B. Rink.
C. Roll.
D. Shirtmaker.

B093

What style is the sleeve?

A. Bishop.
B. Cap.
C. Fitted.
D. Raglan.

B094

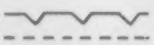
B093/4

The best needle to use when stitching leather or leather like fabrics is

A. an automatic.
B. a ball.
C. a crewel.
D. a wedge.

B095

The seam allowance of a garment is notched as shown on the right when it

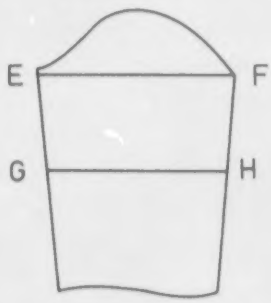


A. forms an inward curve.
B. forms an outward curve.
C. is graded.
D. is straight.

B096

The two lines E-F and G-H mark the positions of two measurements used when making the pattern. They are the

A. elbow and armhole.
B. upper arm and elbow.
C. armhole and wrist.
D. upper arm and wrist.



B097

The vest in the illustration is made from polyester gabardine.

The best way of maintaining the shape of this garment would be by

A. completely lining and interfacing the garment.
B. facing all edges.
C. interfacing and facing all edges.
D. interfacing the armhole, neck and front opening.

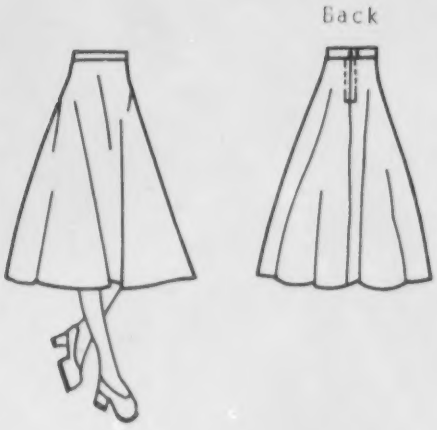
B098

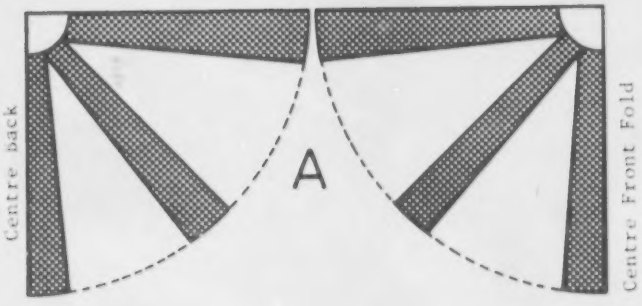
The best fabric to give a tailored finish to this suit would be

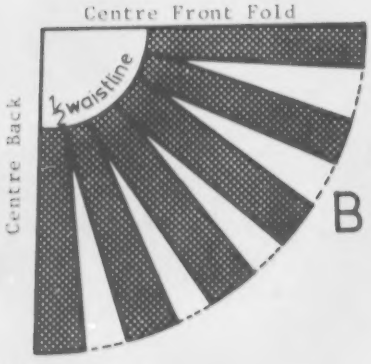
A. single jersey.
B. Viyella.
C. wool challis.
D. wool gabardine.

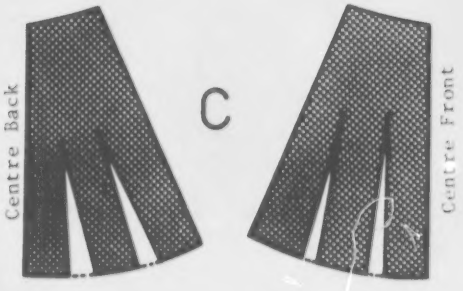
B099

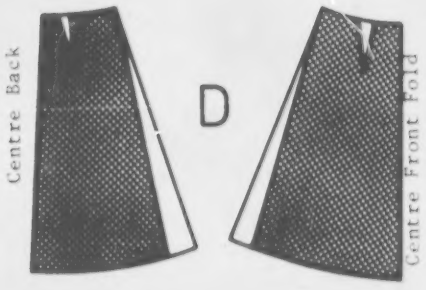
Select the pattern(s) which would be used to make the skirt illustrated.



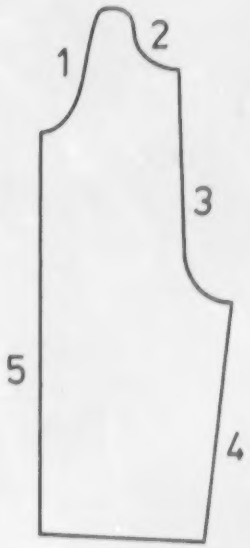








The pattern on the right is for the front of the overall illustrated below.



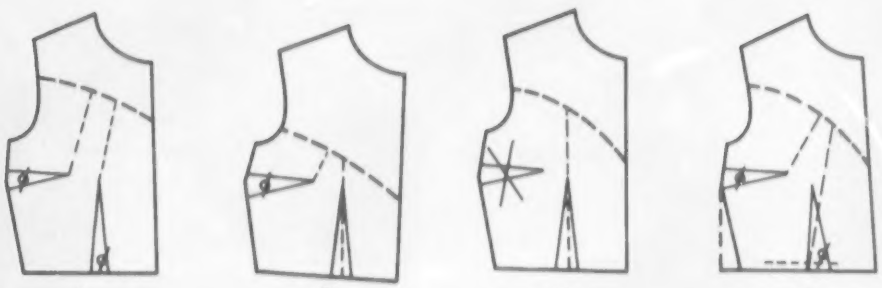
Which of the following statements is correct?

A. Line 1 is the front neckline.
B. Line 3 is the centre front.
C. Line 4 is the side seam.
D. Line 5 is the inside leg.

B101

From the following marked blocks, choose the one on which the design lines would produce the style shown.

ϕ = Fold out dart.

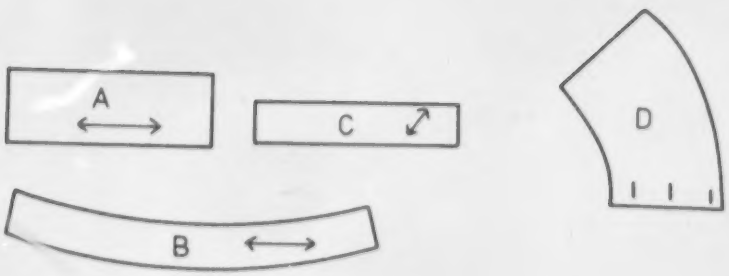


B102

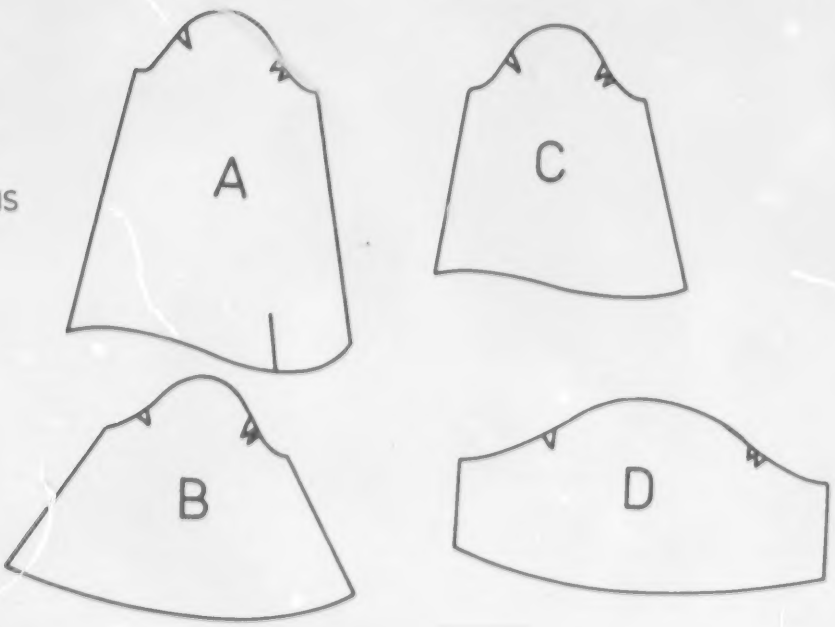
The next six questions refer to the following diagrams.

SLEEVES

CUFF PATTERNS



SLEEVE PATTERNS



The following six questions refer to the diagrams on the previous page.

Which is the correct cuff pattern for sleeve number 1?

B103

Which is the correct sleeve pattern piece for sleeve number 2?

B104

Which is the correct sleeve pattern piece for sleeve number 3?

B105

The sleeve labelled number 1 is known as

A. Bishop.
B. Leg of Mutton.
C. Puffed.
D. Raglan.

B106

The sleeve labelled number 2 is known as

A. Bell.
B. Bishop.
C. Magyar.
D. Shirred.

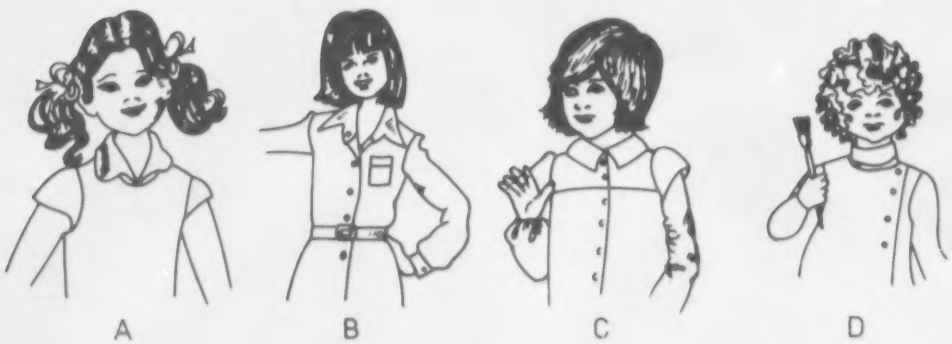
B107

The sleeve labelled number 3 is known as

A. Bishop.
B. Coat.
C. Puffed.
D. Short.

B108

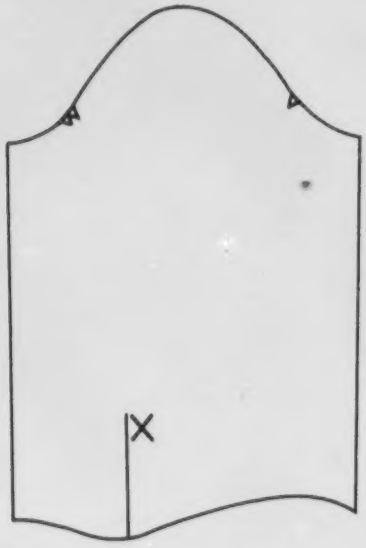
Which of the four collars illustrated below would be produced by this collar pattern shape?



A B C D

B109

The next two questions refer to the diagram below.



This sleeve pattern is for a

A. bell sleeve.
B. bishop sleeve.
C. lantern sleeve.
D. shirred sleeve.

B110

The line labelled X indicates the sleeve

A. dart to be finished with zig zag.
B. pleat to be finished with an extension.
C. opening to be finished with a placket.
D. seam to be finished with overlocking.

B111

The best way a girl could accentuate a small waistline would be to

A. choose a princess line dress.
B. emphasise the width of the lower section of a skirt.
C. wear a narrow tightly fitting belt.
D. use a deep "V" shaped neckline.

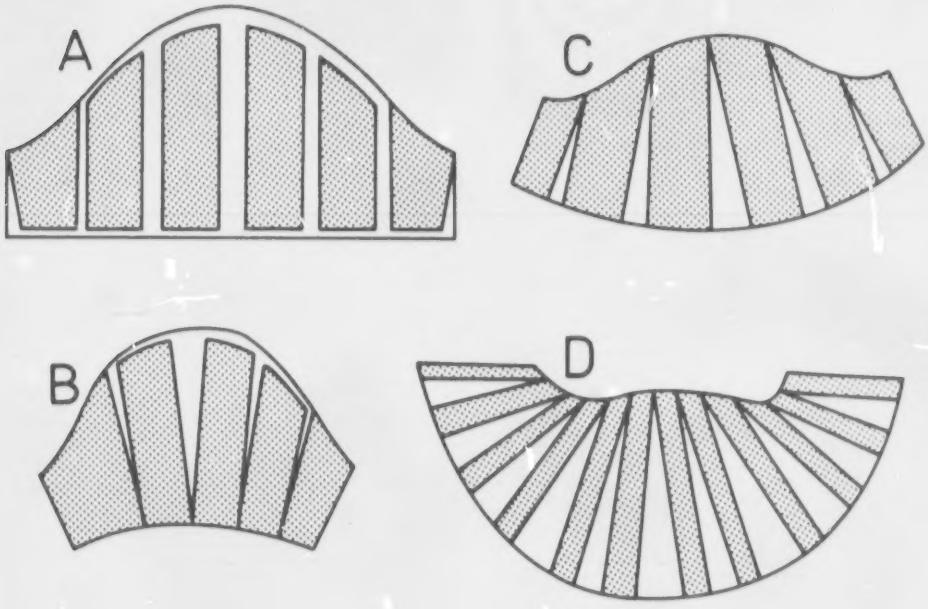
B112

Which outfit would least emphasise a stout figure type?

A. Lime green suit with a bell shaped skirt and bell sleeves.
B. Bright red caftan with a white trim.
C. Navy blue A-line skirt and matching long sleeved jacket.
D. Canary-yellow sunfrock with shirred top and fully gathered skirt.

B113

The next two questions refer to these pattern alterations.



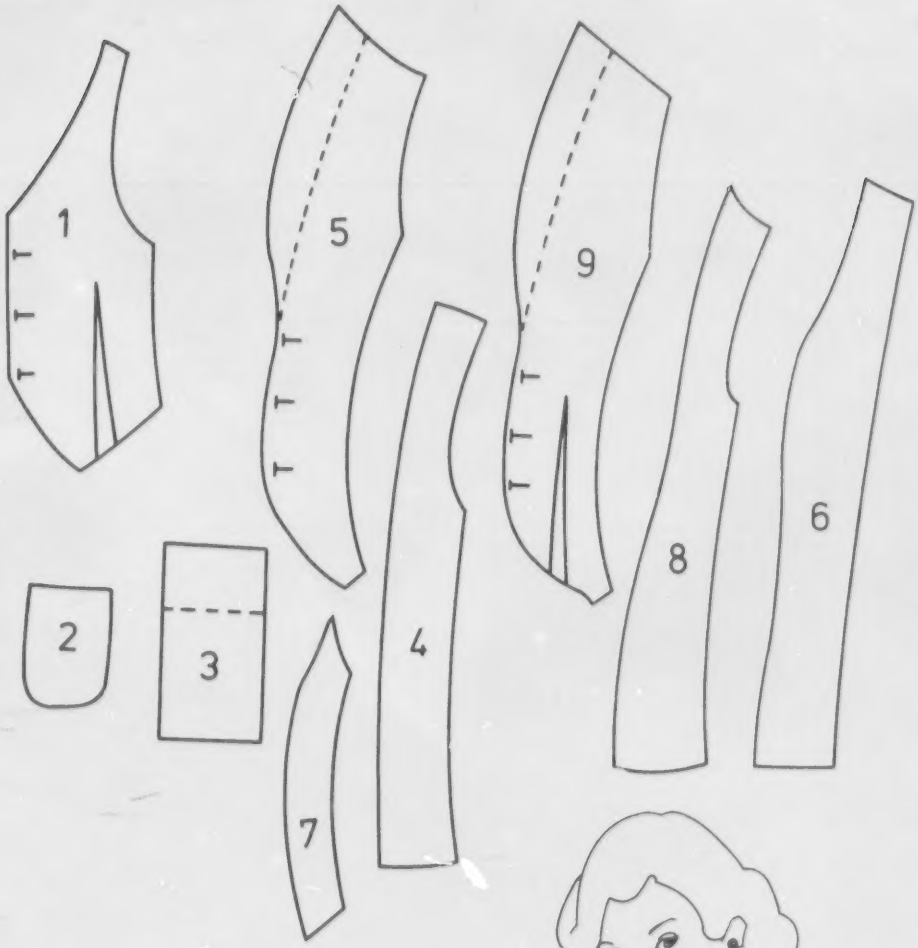
Select the correct pattern alteration for this sleeve.

B114

Select the correct pattern alteration for this sleeve.

B115

The next three questions refer to the set of patterns below.



Which set of pattern pieces would be required to make the front of this vest?

A. 6, 4, 3.
B. 6, 8, 2.
C. 6, 8, 3.
D. 8, 5, 3.

B116

Which set of pattern pieces would be required to make the front of the vest on the right?

A. 1, 2.
B. 5, 7, 2.
C. 9, 2.
D. 9, 7, 2.

B117

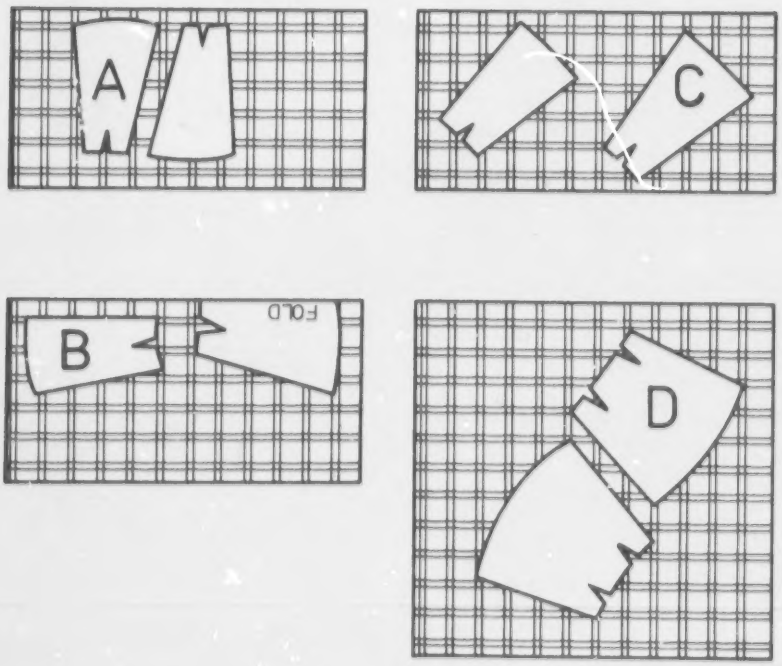
Which set of pattern pieces would be required to make the front of the vest on the left?

A. 1, 7.
B. 5, 7.
C. 9, 3.
D. 9, 7.

B118

The next three questions refer to the diagrams below.

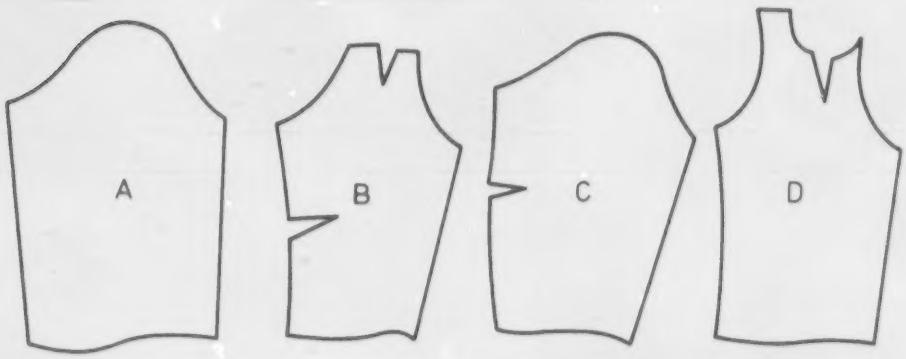
The correct layout for the skirt is



Further questions appear on the next page.

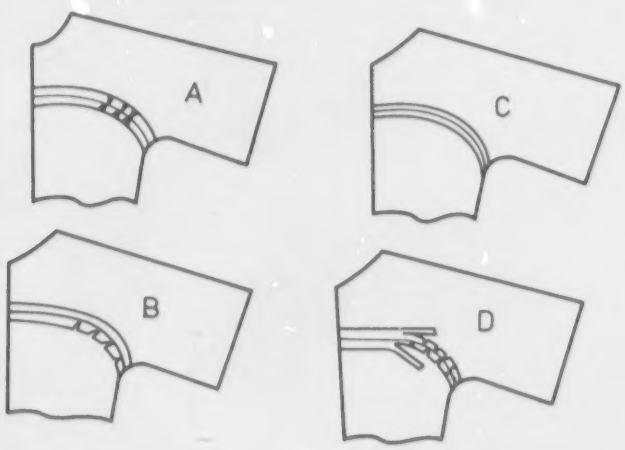
The next two questions refer to the diagrams on the previous page.

Which of the following is the sleeve pattern for the jacket?



B120

The most suitable seam treatment for the back yoke seam would be



B121

Sewing machines were first used in the home in about

A. 1676.
B. 1776.
C. 1876.
D. 1976.

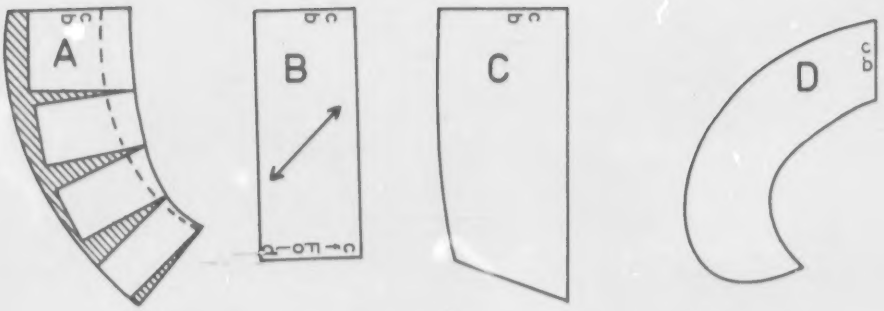
B122

The purpose of the tension control knob on a sewing machine is to

A. change the type of stitch.
B. vary the tightness of the stitch.
C. alter the length of the stitch.
D. reverse the direction of the stitch.

B123

Select the correct pattern for the collar shown on the right.



B124

The regular care of a sewing machine, which is used frequently should include

A. replacing the drive belt.
B. oiling the moveable parts.
C. adjusting the tension.
D. changing the needle.

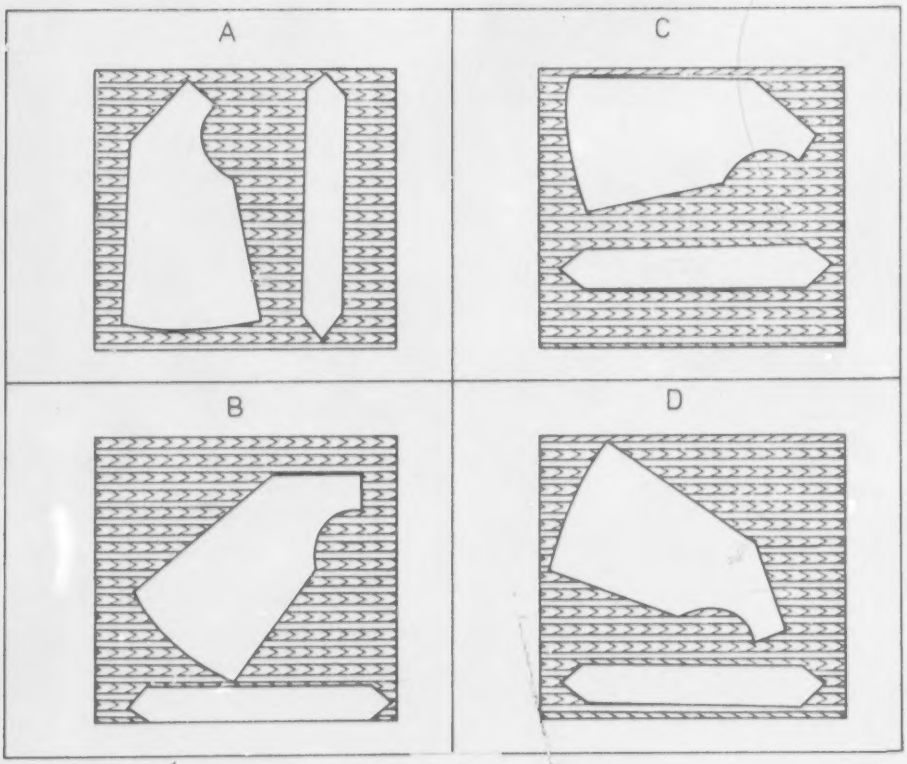
B125

If the thread keeps breaking when machining the most likely reason is that

A. the machine needs a bobbin case.
B. the machine requires oiling.
C. the needle has been incorrectly inserted.
D. a wrong bobbin is being used.

B126

From the pattern below, the correct pattern layout required to cut the front of the garment illustrated would be



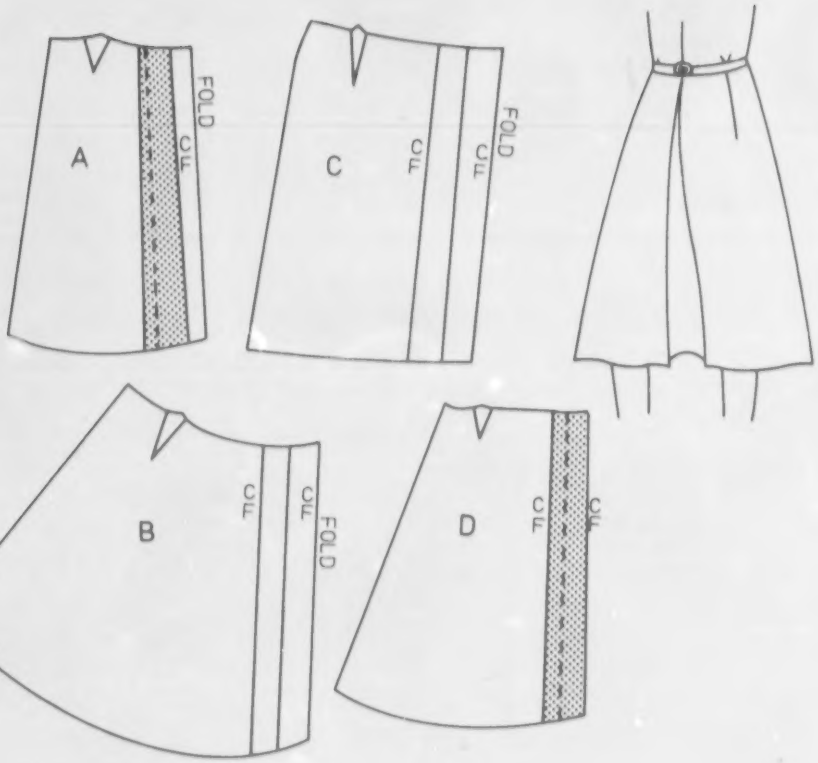
B127

The machine stitch tension illustrated above indicates

A. correct upper tension, correct lower tension.
B. loose upper tension, loose lower tension.
C. loose upper tension, tight lower tension.
D. tight upper tension, loose lower tension.

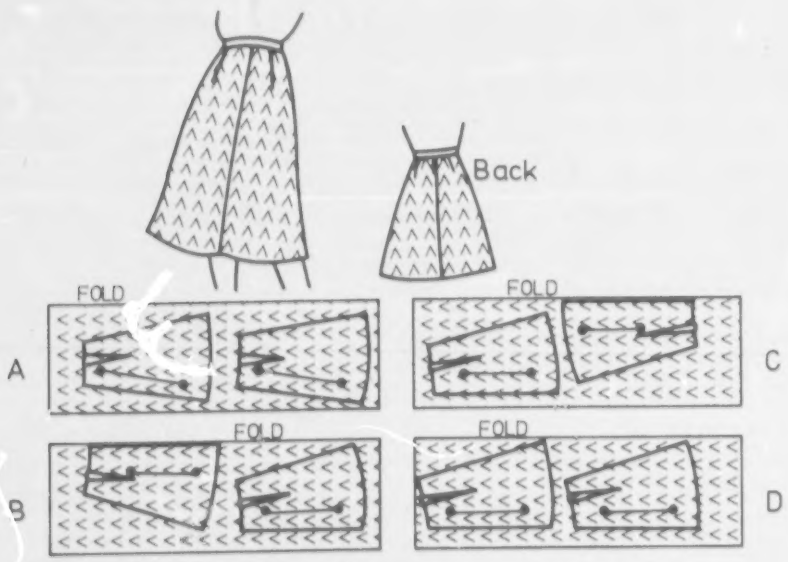
B128

Choose the correct pattern for the front of the skirt.

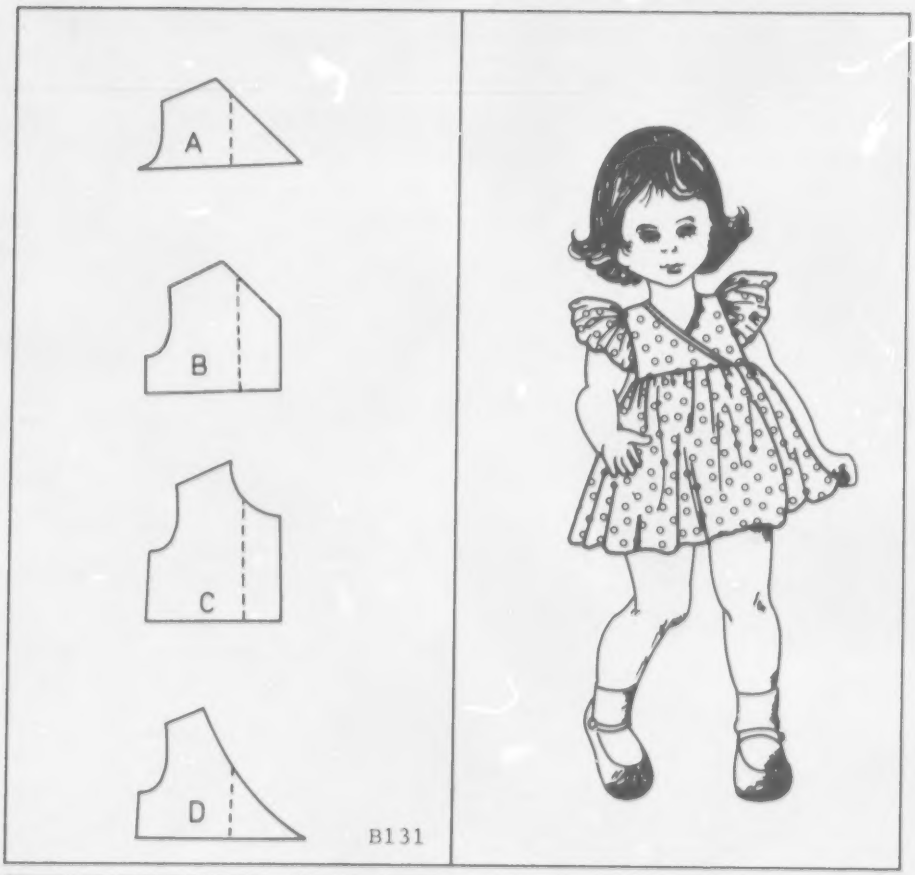


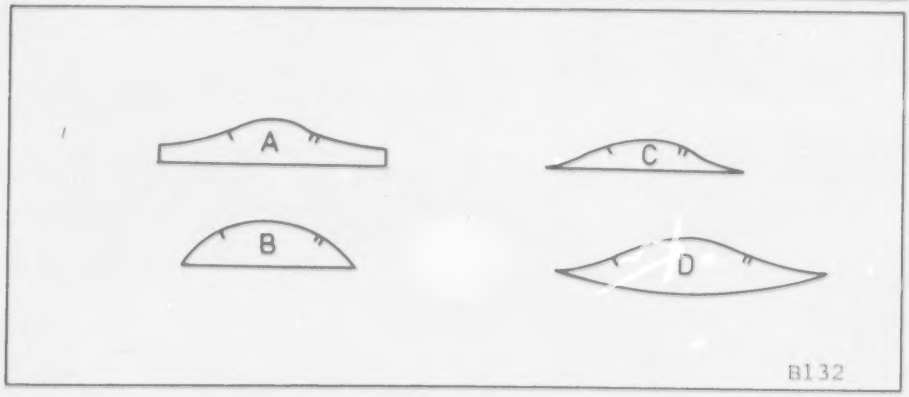
B129

The skirt illustrated is to be made from a fabric with a one-way design. Which is the correct way to place the patterns for cutting out?



The next two questions refer to the diagrams below.





Select the correct pattern piece for the bodice of the toddler's dress.

B131

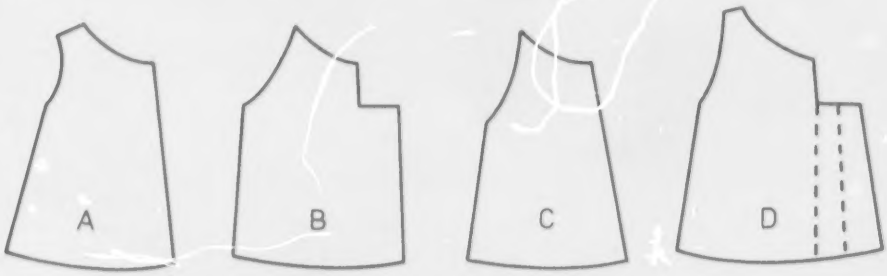
Select the correct pattern piece for the sleeve ruffle of the toddler's dress.

B132

The next three questions refer to the diagram below.

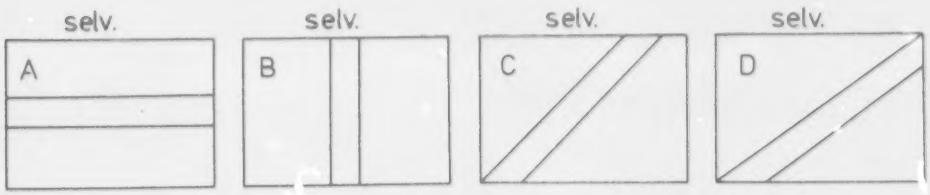
The child's suit is made from Viyella.

Which is the correct pattern for the front of the top?



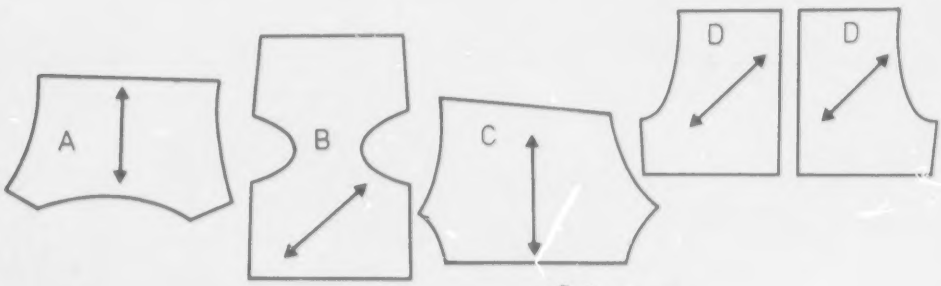
B133

The correct grain for cutting the neck binding would be

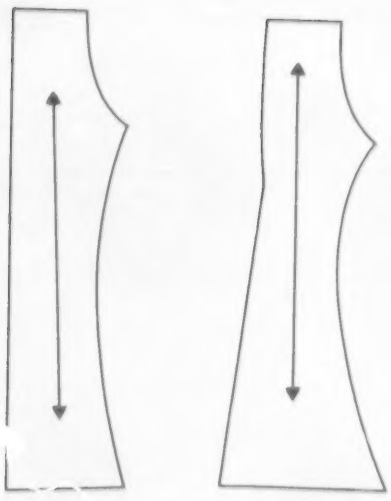


B134

Which is the correct pattern for the pants?



B135



A

C

B

D

Which is the correct pattern piece for the slacks illustrated?

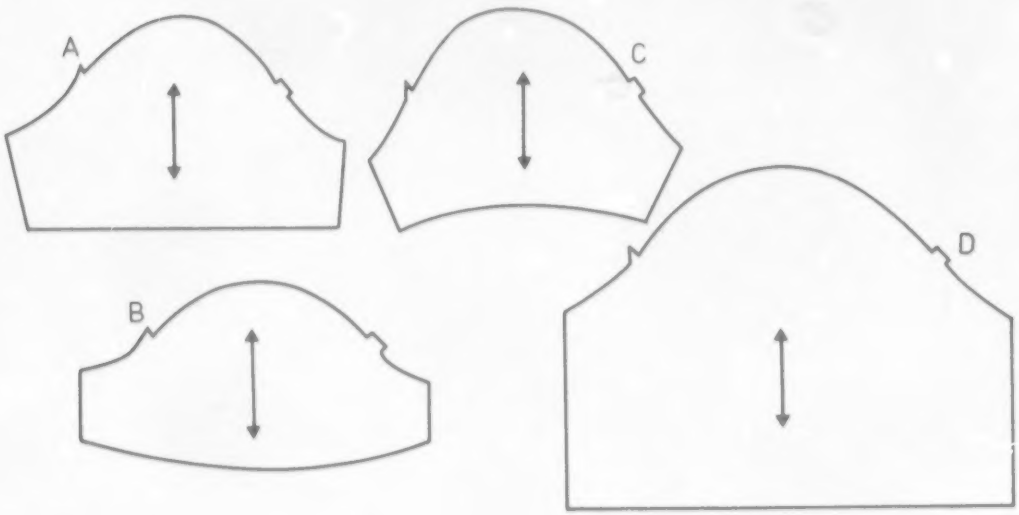
B136

Buttons with shanks are <u>NOT</u> suitable for

A. tailored coats and jeans.
B. baby frocks and lingerie.
C. slacks and blouses.
D. skirts and shorts.

B137

Select the correct pattern pieces for the sleeve illustrated above. The cuff is not included.



B138

To gather a section on a garment the machine should be set to

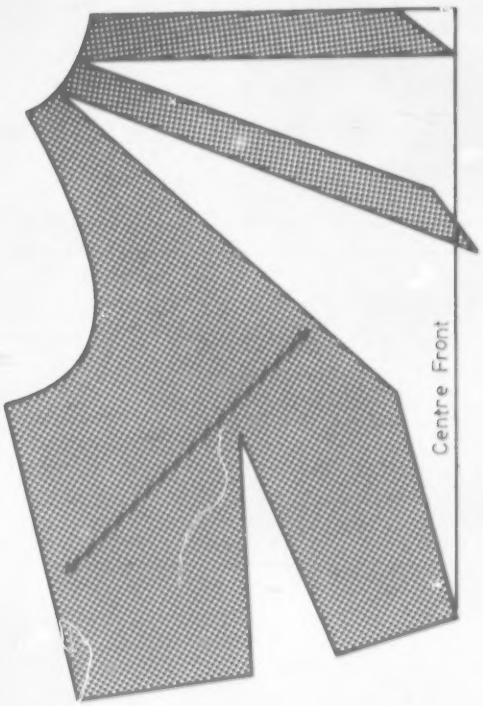
A. long straight stitch.
B. short buttonhole stitch.
C. short straight stitch.
D. zig-zag stitch.

B139

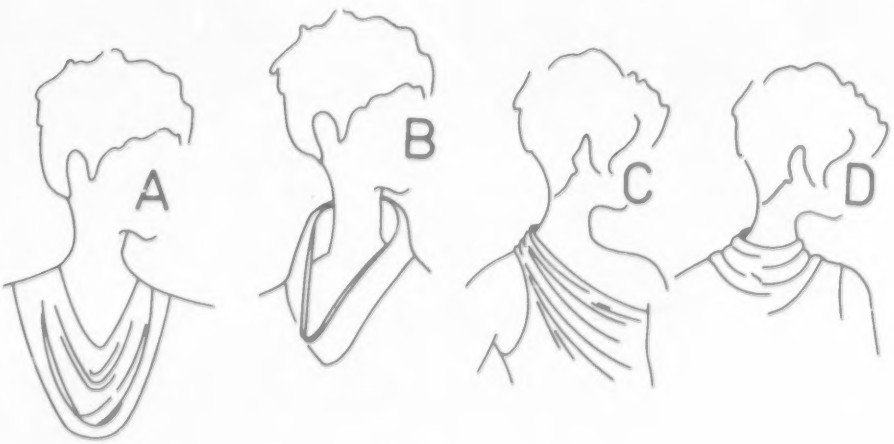
In which century were sewing machines first used in the home?

A. Twentieth.
B. Nineteenth.
C. Eighteenth.
D. Seventeenth.

B140



Select the neckline which the above pattern shape would produce.



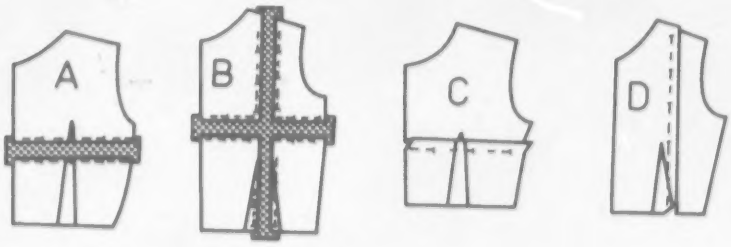
B141

Which of the following styles would be most <u>unsuitable</u> for a short-waisted figure?

A. All-in-one outfits like dresses and jumpsuits.
B. Dresses with belted waistlines.
C. High-waisted trousers and skirts.
D. Princess line dresses.

B142

Select the pattern alteration which corrects the garment fault.



B143

The garment illustrated would suit a person with a

A. tall slim figure.
B. short slim figure.
C. tall stout figure.
D. short stout figure.

B144

The above dress design would be suitable for a

A. hip-heavy person.
B. tall, slim person.
C. top-heavy person.
D. short, plump person.

B145

The dress style illustrated would suit someone who is

A. short and overweight.
B. tall and overweight.
C. tall and thin.
D. short and thin.

B146

This dress design would suit someone who is

A. short and overweight
B. tall and overweight.
C. tall and thin.
D. short and thin.

B147

TEXTILES AND DESIGN

KEYS - AREA 'B'

Ques.	Key	Ques.	Key	Ques.	Key	Ques.	Key
B001	B	B038	D	B075	B	B112	B
B002	B	B039	D	B076	C	B113	C
B003	B	B040	C	B077	D	B114	A
B004	D	B041	A	B078	D	B115	D
B005	A	B042	D	B079	B	B116	A
B006	B	B043	D	B080	D	B117	A
B007	D	B044	D	B081	B	B118	B
B008	D	B045	C	B082	B	B119	D
B009	A	B046	B	B083	C	B120	D
B010	C	B047	A	B084	B	B121	D
B011	D	B048	C	B085	A	B122	C
B012	A	B049	B	B086	B	B123	B
B013	A	B050	C	B087	B	B124	B
B014	B	B051	A	B088	B	B125	B
B015	B	B052	D	B089	A	B126	C
B016	B	B053	D	B090	C	B127	B
B017	C	B054	A	B091	D	B128	A
B018	B	B055	D	B092	B	B129	C
B019	C	B056	C	B093	D	B130	D
B020	B	B057	A	B094	D	B131	D
B021	A	B058	A	B095	D	B132	D
B022	A	B059	A	B096	B	B133	B
B023	C	B060	B	B097	B	B134	C
B024	D	B061	D	B098	A	B135	C
B025	A	B062	A	B099	D	B136	B
B026	A	B063	D	B100	B	B137	B
B027	C	B064	D	B101	B	B138	D
B028	C	B065	C	B102	D	B139	A
B029	A	B066	B	B103	A	B140	B
B030	C	B067	A	B104	B	B141	A
B031	C	B068	D	B105	D	B142	C
B032	D	B069	A	B106	A	B143	C
B033	D	B070	A	B107	A	B144	A
B034	B	B071	A	B108	C	B145	B
B035	B	B072	C	B109	C	B146	C
B036	A	B073	D	B110	B	B147	A
B037	B	B074	D	B111	C		

AREA C'

Two materials which were not available before the twentieth century for clothing construction were

A. zipper fasteners and Vilene.
B. covered buttons and buckram.
C. press studs and lace beading.
D. bias binding and fringing.

C001

The earliest fitted garments worn in England were fastened by lacings because

A. other fastenings were not available.
B. metal fastenings were not efficient.
C. metal fastenings had to be imported.
D. machines were not available for attaching fastenings.

C002

This garment was usually worn by women in Ancient

A. Britain.
B. France.
C. Greece.
D. Italy.

C003

The full shape of the skirt worn in the 1950s would have been held out by a

A. bustle.
B. crinoline.
C. "Lycra" petticoat.
D. starched rope petticoat.

C004

Tight waisted full skirts worn over rope petticoats were in fashion

A. before World War I.
B. during World War I.
C. during the depression of the 1930s.
D. during the 1950s.

C005

Which group of fabrics was commonly used in garments for the English nobility before the nineteenth century?

A. Voile, satin and embroidered linen.
B. Brocade, velvet and satin.
C. Voile, taffeta and jersey.
D. Velvet, jersey and muslin.

C006

What aspect of dress worn in the 1930s resembles the styles of the late 1970s?

A. Ankle-length skirt.
B. Tubular silhouette.
C. Synthetic fabrics used.
D. Narrow waist line.

C007

The "Dior New Look" was a fashion which became popular because it

A. introduced the use of nylon fabric.
B. featured bright colours.
C. appealed to feminine ideas.
D. appealed to the need to dress in uniform.

C008

The fibre used for making the ladies' stockings worn during the 1920s was

A. Acrilan.
B. nylon.
C. silk.
D. wool.

C009

Fabrics made from synthetic fibres were not available during the early twentieth century because

A. a method of weaving suited to these fibres was not known.
B. silk and wool fibres could be produced cheaply.
C. scientific knowledge was limited.
D. synthetic dyes had not been developed.

C010

Which fabric was not available before the nineteenth century?

A. Linen hopsack.
B. Rayon satin.
C. Silk brocade.
D. Wool serge.

C011

Early Egyptians coloured fabrics with

A. acid dyes.
C. azoic dyes.
C. direct dyes.
D. vegetable dyes.

C012

During the nineteenth century games for women were confined mostly to

A. skating and swimming.
B. lawn croquet and tennis.
C. skating and volleyball.
D. swimming and tennis.

C013

Which of the following statements best describes why the individually crafted articles produced during the fourteenth century differ from those produced during the twentieth century?

A. Construction techniques are now more expensive and time consuming.
B. Designs express changes in the ideas and social values of their time.
C. Articles produced during the fourteenth century were more durable because they were made of better quality material.
D. Items individually crafted by modern artists are much more functional than those produced during the fourteenth century.

C014

Before the 18th century the clothing of wealthy women was

A. imported from overseas.
B. bought in stores.
C. made by themselves.
D. made by the seamstresses.

C015

The fabric most commonly used for a lightweight blouse in Australia in the 1950s was

A. polyester chiffon.
B. rayon taffeta.
C. cotton voile.
D. linen damask.

C016

Which of the following natural fibres were introduced into clothing in Ancient Egypt and Greece as a result of trade with India and China?

A. Flax and cotton.
B. Silk and cotton.
C. Silk and flax.
D. Wool and silk.

C017

"Clothes became easy and comfortable for the first time. They were loose, and a woman could relax, unworried by rigid bones, stays and long skirts". To what era of fashion does the above quote relate?

A. 1820s.
B. 1850s.
C. 1920s.
D. 1950s.

C018

Resist printing includes several methods of printing. The most popular method of resist printing used today as a craft printing method is

A. block printing.
B. discharge printing.
C. screen printing.
D. tie-and-dye.

C019

Quilt-making has its origins with

A. Ancient Greek women.
B. English and Dutch settlers in America.
C. early colonists in Australia.
D. Spanish craftsmen.

C020

Consider the following statements in terms of the theatre arts.

I. A stage costume should assist the audience to understand the play.

II. A stage costume should express the personality of the character in the play.

Which of the statement(s) are mostly regarded as true?

A. I only.
B. II only.
C. Both I and II.
D. Neither I nor II.

C021

When designing theatrical costumes for a production, which of the following should be considered?

A. The type of fabric to be used.
B. The characters or players.
C. The lifestyle and influence of the period.
D. All of the above.

C022

When making theatrical costumes, the main aim is to

A. create designs suitable for the principal actors.
B. produce clothing or styles related to the period.
C. select colour schemes suitable for the chorus.
D. recognise the role of draping in theatrical costuming.

C023

When planning costumes for principal characters in a play, it is necessary to ensure that colour schemes

A. are bright and complement the chorus colours.
B. are the same as the chorus colours.
C. blend in with the backdrop and scenery.
D. relate to the period in which the play is set.

C024

The main reason for the decline in craftsmanship during the Victorian era was the

A. production of cheaper mass-produced articles.
B. use of exclusive designer boutiques for the wealthy minority.
C. high cost of child labour making the appenticeship system uneconomical.
D. shortage of raw materials imported from Europe.

C025

The process of washing wool until it is completely free of natural grease and dirt is called

A. bleaching
B. carding.
C. dyeing.
D. scouring.

C026

The term "spinning in the grease" is used in hand spinning when

A. carding is required before spinning.
B. extra grease is spun into the fleece.
C. olive oil is added to complement the lanolin in the fleece.
D. the wool is spun directly from the fleece without washing.

C027

The craftsman spinning yarn on a traditional spinning wheel would be

A. dividing and pulling the yarn.
B. drawing and twisting the fibre.
C. pushing and stretching the fibre.
D. teasing and smoothing the yarn.

C028

In hand spinning, a rolag is

A. carded wool, rolled into a loose ball ready for spinning.
B. the name of the type of fleece.
C. wool ready for washing in hank form.
D. yarn spun in the Z-twist direction.

C029

In tie-dyeing the fabric must be tied securely so that the

A. dye will be absorbed evenly by the fabric.
B. fabric will crease correctly.
C. required pattern will appear on the fabric.
D. colour will not be lost during rinsing.

C030

The type of hand weaving which allows you to weave irregular curved lines with the weft is

A. Inkle loom weaving.
B. Ribbon weaving.
C. Tapestry weaving.
D. Bow loom weaving.

C031

Which of the following is true of Inkle loom weaving?

A. Only weft yarns produce the pattern.
B. Coloured warp yarns determine the pattern.
C. Warp yarns must be all one colour.
D. Weft yarns must be made from natural fibres.

C032

The edges of a circular handmade rug are finished by

A. hooking yarn through the folded edge.
B. applying a bias strip.
C. binding with a wide rug braid.
D. pressing under, using an adhesive strip.

C033

Acid dyes give best results with

A. cotton and silk.
B. Terylene and rayon.
C. wool and rayon.
D. wool and silk.

C034

In dyeing, absorption is the

A. even distribution of dye over the fabric.
B. migration of the dye to the surface of the fibre.
C. movement of the dye to the interior of the fibre.
D. anchoring of the dye to the fabric.

C035

Batik printing is

A. a design printed onto a fabric using an adhesive.
B. the transfer of a design from one surface to another.
C. an example of direct printing.
D. a resistant process using melted wax to prevent the dye from penetrating.

C036

In weaving the shuttle is used to

A. carry the weft yarn.
B. prevent tangling.
C. open the shed.
D. hold the weft in place.

C037

The most suitable fabric for tie dyeing with a cold water dye is

A. Cesarine.
B. Courtelle.
C. Flannel.
D. Orlon.

C038

When washing a wool fleece, it is necessary to use warm water to prevent the fibres from

A. felting.
B. pilling.
C. stretching.
D. twisting.

C039

The most suitable yarn to use for a macrame pot-hanger would be

A. jute.
B. leather-lacing.
C. silk-cord.
D. wool.

C040

In weaving the beater is used to

A. hold the weft in place.
B. open the shed.
C. pass the weft yarn through.
D. push the weft down into place.

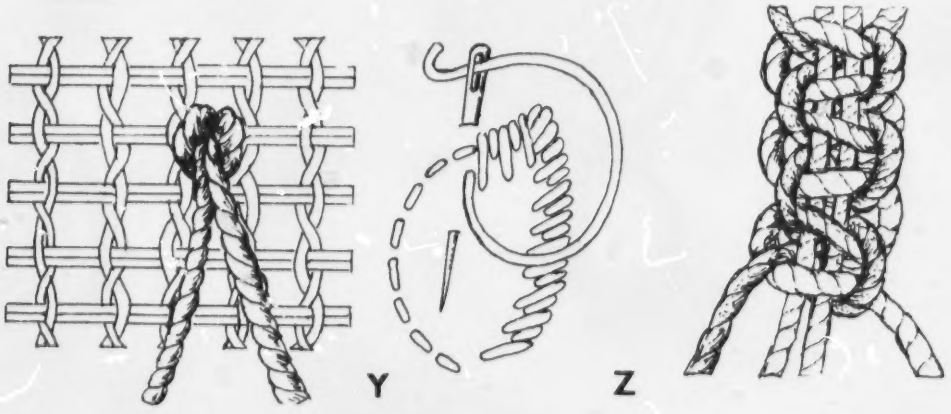
C041

An ancient Arabian craft, developed as a hobby of 19th century sailors, and now a popular leisure activity, is

A. embroidery.
B. macrame.
C. patchwork.
D. tie-dyeing.

C042

The next eight questions refer to the diagrams below.



The most valid statement that can be made about the three crafts above is that they <u>all</u>

A. rely upon the counting of fabric threads.
B. require the use of six standard cottons in colourfast shades.
C. can be carried out in the home for practical and leisure purpose.
D. originated in Medieval Europe.

C043

To produce a crafted article using the technique in Diagram X, the main materials needed would be

A. even weave linen fabric, 29 threads to the inch and a number 10 crewel embroidery needle.
B. open mesh canvas backing, rug yarn and a latch hook.
C. jute cord, a number 21 tapestry needle and medium weight single thread canvas.
D. standard cotton, a crochet hook and even weave linen fabric, 29 threads to the inch.

C044

These questions refer to the diagrams on the previous page.

The embroidery technique illustrated in Diagram Y is called

A. Hardanger.
B. Drawn Fabric.
C. Spanish Blackwork.
D. Crewel.

C045

The fabric traditionally used for the embroidery technique illustrated in Diagram Y is

A. velvet.
B. linen.
C. denim.
D. polyester jersey.

C046

The main reason for the shift away from the exclusive use of linen fabrics for embroidery designs using the technique illustrated in Diagram Y is the

A. increased use of lower grade flax fibres in modern linen fabrics.
B. ease of producing complex designs in cotton rather than in flax fabrics.
C. change in values and attitudes towards embroidery as a result of contemporary life.
D. result of inflation and advertising.

C047

The craft depicted in Diagram Z was very popular during the seventeenth century for use in

A. priests' robes.
B. cushion covers.
C. national costumes.
D. tailored jackets.

C048

The most valid statement that can be made about crafts, depicted in the Diagrams X,Y & Z above is that, "a knowledge of their origin

A. enables the individual to design a functional and aesthetically pleasing article."
B. contributes towards people's appreciation of their cultural heritage."
C. protects the individual consumer from making unwise choices about home furnishings."
D. increases the individual's desire to practise the technique during leisure hours."

C049

The most valid reason for the renewed interest in individually crafted textile products using techniques depicted in Diagrams X, Y and Z is

A. the need for original items for home furnishings.
B. a desire to improve the quality of items used in the home environment.
C. a change in social values.
D. the improved standard of living.

C050

The statement that best describes the Ancient Japanese craft of serigraphy is that the process

A. used a variety of knotting techniques to produce items for ceremonial purposes.
B. relied upon the throwing of clay lumps near the centre of a turning wheel.
C. used stretched lengths of human hair over a frame to support intricately cut paper stencils.
D. spun lengths of woollen fibres into even continuous thread.

C051

The type of embroidery created on canvas, using half cross, petit point and tent stitch is called

A. Jacobean.
B. Crewel.
C. Tapestry.
D. Hardanger.

C052

The statement which best describes the art of patchwork, states that the craft

A. began when women in colonial America had to re-use tiny scraps of fabric to clothe their families and keep warm in bed.
B. consists of three layers of equal sized fabric, held together by sewing, then padded to provide warmth and weight.
C. involves tying two basic knots in infinite arrangements for use in wall hangings and apparel.
D. dates back to early Egyptian and Greek civilisations, when one material is applied upon another.

C053

Which of the following crafts do not rely upon the incorporation of traditional embroidery stitches and patterns?

A. Jacobean embroidery and Italian Quilting.
B. Contemporary embroidery and Fabric painting.
C. Canvas work and Contemporary embroidery.
D. Fabric collage and Hardanger embroidery.

C054

The most likely item upon which a design created from the use of ball point paint tubes would be found, is a

A. wall hanging, hand spun in bulky wool.
B. Victorian wedding gown.
C. T-shirt and denim jeans.
D. Medieval christening robe.

C055

The most valid statement that can be made about the recent increased demand for macrame plant holders and wall hangings is that

A. it is fashionable to have hand crafted articles for the home and they serve a practical purpose.
B. mass produced goods are no longer a part of modern living.
C. individually crafted articles give the best service to the consumer.
D. changes in technology have only recently made the manufacture of macrame items possible.

C056

The wisest and most efficient way of gaining information about the variety of major craft associations offering classes to the public would be to contact the

A. Australian Consumers Association.
B. Craft Association of Central Australia.
C. Crafts Council of Australia.
D. Australian Embroiderers Guild.

C057

A garment is not likely to shrink more than 1.5% if the fabric is labelled

A. All cotton.
B. Mercerised.
C. Sanforized.
D. Schreinerized.

C058

Consider the following statement about the recent crafts revival in Australia, then answer the following question.

> "Our increased leisure time and the fact that many people have fairly mundane jobs, seems to have created a need for people to use their creative abilities. People who come to our craft classes get a great deal of personal enjoyment out of using their hands".

The most valid statement that best describes the attitude towards crafts in the above quote is that

A. an appreciation of crafts leads to an enriched life style.
B. people who attend craft classes become expert at using their hands.
C. people will learn crafts because they have more time and boring jobs.
D. an appreciation of crafts makes people more creative.

C059

During the Medieval period in England, the craft guild's main function was to

A. manage the prices, wages and conditions of the craft within the local municipality.
B. export local products to overseas countries.
C. prevent the expansion of cottage industries.
D. encourage the growth of merchant companies importing woollen fibres.

C060

The main reason for the declining power of craft guilds during Elizabethan times was the

A. expansion of overseas enterprise and the growth of merchant capitalism.
B. industrial revolution.
C. lack of stability and trading prosperity during this period.
D. invention of the spinnerette.

C061

Which of the following couturiers inspired the 'flapper look' of the 1920s?

A. Patou.
B. Schiaparelli.
C. Dior.
D. Vionnet.

C062

The symbol illustrated above indicates the fabric is of

A. a wool blend.
B. reprocessed wool.
C. pure virgin wool.
D. pure wool.

C063

The next two questions refer to the following information.

Here are four labels from children's clothing:

(1) DO NOT wear under any Flammable garment.
(2) Low fire hazard garment.
(3) Designed to reduce fire hazard - keep away from fire.
(4) Keep away from fire.

Children's ski pyjamas manufactured from a fabric treated with fire retardant chemicals would be labelled

A. (1). B. (2). C. (3). D. (4).

C064

Children's ski pyjamas made from flannelette would be labelled

A. (1). B. (2). C. (3). D. (4).

C065

The label "Lamb's Wool" on a garment indicates that the wool is

A. shorn from a particular brand of sheep.
B. the first fleece shorn from the sheep.
C. made from reprocessed wool fibres.
D. not treated by all the dry cleaning processes.

C066

Which of the following couturiers inspired the 'new look of the shift' in 1910?

A. Dior.
B. Chanel.
C. Poiret.
D. Yves St. Laurent.

C067

The next two questions refer to the table below.

ALL FABRICS will burn. Once alight some fabrics will melt causing extensive and serious burning.

A recommended design

The following table indicates the flammability of some fabrics.

cotton linen rayon	All readily burn unless flame retardant treatment is given and maintained.
wool silk mohair hair fur	Usually difficult to ignite. Burn slowly. Heavier weights tend to be self extinguishing. Light weights may burn strongly.
acrilan orlon nylon brinylcn dacron terylene	These are some fabrics which melt.

The illustration above is a recommended design for children's nightwear or underwear issued by the Ministry of Consumer Affairs.

Which of the following fabrics is most difficult to set fire to?

A. Cotton.
B. Nylon.
C. Rayon.
D. Wool.

C068

This nightwear design has been recommended because

A. its simple style makes for easy construction.
B. cold air is able to circulate around the body.
C. it is economical to make as it requires minimum fabric purchase.
D. it reduces the flow of oxygen near the body.

C069

Of the following developments in the manufacture of polyamides, which was the most recent?

A. Textured nylon thread or yarn.
B. An anti-static fibre.
C. Multi-filament yarn.
D. A yarn which can be cross-dyed.

C070

The symbol illustrated above indicates the fabric is made of

A. any fibre blend.
B. a wool blend.
C. pure merino wool.
D. pure virgin wool.

C071

The main reason acrylic blankets are challenging the wool blanket market is because they

A. need less care in laundering.
B. are stain resistant.
C. do not pill.
D. are fire resistant.

C072

When designing a garment, the most common and correct sequence of techniques involves

A. creation and experimentation, style selection and pattern development and then production and distribution.
B. style selection and pattern development, experimentation and creation and then production and distribution.
C. pattern development and production, style selection and experimentation, creation and then distribution.
D. experimentation and pattern development, production and distribution, creation and then style selection.

C073

The term 'designing on the flat', means that a designer is developing a new style by

A. making sketches that are turned over to an assistant.
B. draping and pinning chosen fabric to a live model.
C. cutting and fitting fabric to a felt dressmakers model.
D. changing a basic pattern according to geometric rules.

C074

Which of the following factors have had the greatest effect upon fashion trends throughout history?

A. French Couture and fashion magazines.
B. The Renaissance and the courts of Royalty.
C. The level of technology of an era and the identification of an ideal image which is copied by a large number of people.
D. World Wars, which inspired designers to create a new approach to fashion and encouraged the general public to accept change.

C075

Schiaparelli was the couturier of the 1920s, and early 1930s whose main contribution to fashion was the introduction of the

A. kimono sleeve and straight line dress.
B. "flapper" look.
C. sweater and spectator sportswear.
D. simple, "easy-to-wear" look.

C076

Which of the following personalities was the first member of French couture to gain wide recognition?

A. Yves St. Laurent.
B. Charles Worth.
C. Gabrielle Chanel.
D. Christian Dior.

C077

Which of the following reasons best accounts for the number of extreme fashion changes that occurred during the first half of the twentieth century?

A. Individual tailoring was no longer profitable so clothes were produced for the general public.
B. Large department stores permitted new fashions to be paraded to their customers.
C. Fashion became a status symbol for the *nouveau riche*.
D. The social base of fashion broadened to exert acceptance or rejection of Parisian couturiers', designs and collections.

C078

Which of the following statements describes the meaning of modern *haute couture*?

A. Garments mass produced in Parisian salons ready for a quick sale to the general public.
B. "made-to-measure" tailoring for a select clientele combined with the production of models for export.
C. Identical clothing designs worn by the general public on casual occasions.
D. Formal wear clothing displayed by the international jet-set.

C079

The main reason the extravagant shepherdess costume was replaced by the slim Empire gown in 1783, was the

A. general revulsion by the masses against the excesses of the French court of Marie Antoinette and King Louis XVI.
B. development of *haute couture* houses in Paris dictating new fashion trends.
C. introduction of the Madonna concept of fashion.
D. passage of sumptuary laws which placed restrictions on the rank of the individual permitted to wear silks and brocades.

C080

Which of the following factors had the greatest influence over fashion change during the 1920s?

A. The annual list of the ten best dressed women in Europe and America.
B. Stage and screen actresses whose fashions were copied by adoring audiences.
C. Empress Eugénie of France.
D. The introduction of the sewing machine and the subsequent development of factories.

C081

Which of the following reasons best accounts for the casual trend in fashion since the post-World War II period?

A. The general public has developed an informal living style and fashion designers have caught the spirit of the times by supplying the need for functional clothes.
B. Manufacturers can no longer afford to be extravagant as materials and the costs of labour are too expensive.
C. People no longer associate clothing with differences in social class.
D. Health authorities have been successful in warning women about the dangers of tight corsetting which restricts body movements.

C082

The next question refers to the diagram on the right.

This dress style is reminiscent of which period of costume in early history?

A. Greek.
B. Norman.
C. Stuart.
D. Victorian.

C083

TEXTILES AND DESIGN

AREA "C"

Ques.	Key	Ques.	Key	Ques.	Key
C001	A	C028	B	C056	A
C002	A	C029	A	C057	C
C003	C	C030	C	C058	C
C004	D	C031	D	C059	A
C005	D	C032	B	C060	A
C006	B	C033	A	C061	A
C007	A	C034	D	C062	A
C008	C	C035	C	C063	D
C009	C	C036	D	C064	B
C010	C	C037	A	C065	C
C011	B	C038	A	C066	B
C012	D	C039	A	C067	C
C013	B	C040	A	C068	D
C014	B	C041	D	C069	D
C015	D	C042	B	C070	B
C016	C	C043	C	C071	B
C017	B	C044	B	C072	A
C018	C	C045	D	C073	A
C019	D	C046	B	C074	D
C020	B	C047	C	C075	C
C021	C	C048	A	C076	C
C022	D	C049	B	C077	B
C023	B	C050	C	C078	D
C024	D	C051	C	C079	B
C025	A	C052	C	C080	A
C026	D	C053	A	C081	B
C027	D	C054	B	C082	A
		C055	C	C083	A